Profiles in History

HOLLYWOOD AUCTION 27

April 5, 2007

extremely rare original

"Winkie" guard costume from

The Wizard of Oz

Lot 321

www.profilesinhistory.com

Greetings Collectors!

Welcome to our Spring, 2007 auction of Hollywood memorabilia! This wonderful catalog contains over 700 items of rare and unique pieces of Hollywood history, from vintage film to modern sci-fi classics to the birth of rock 'n roll. Some of the highlights include:

- A rare original Winkie guard costume from *The Wizard of Oz*
- David O. Selznick bound presentation script of *Gone With the Wind* for writer Sidney Howard
- Marilyn Monroe's signature jeweled gown from *There's No Business Like Show Business*
- Marilyn Monroe's personal, heavily annotated script for *The Seven Year Itch*
- A complete original H.R. Giger Alien creature suit and display from *Alien*
- Golden headpiece of the "Staff of Ra" from *Raiders of the Lost Ark*
- Christopher Reeve complete hero Superman costume from *Superman: The Movie*
- Val Kilmer complete Batman costume from *Batman Forever*
- Mace Windu's lightsaber from *Star Wars: Episode II*
- Rare early Leonard Nimoy "Spock" tunic from the first season of *Star Trek*
- Wolverine hero claws worn by Hugh Jackman in *X2: X-Men United*

We're also pleased to present a number of rare and important artifacts from the personal collection of *Superman* producer Ilya Salkind, including costume sketches of the main characters, his personal signed script from the first film, and an amazing archive of transcripts from the original script/planning conferences between Salkind, writer Mario Puzo, Carmine Infantino and Pierre Spengler.

A brief note: we recently moved from Beverly Hills to a spacious new office suite in Calabasas Hills, Calif., just west of Los Angeles on the 101 freeway. Although most of you bid via phone, absentee or through the Internet, those collectors who attend the auction in person will be thrilled with the comfortable environs of our new auction gallery. We've also reserved an expansive showcase area, just for preview and display. And, of course, there's plenty of parking!

Finally, we'd like to dedicate this sale to the memory of two important figures in Hollywood history, costume designer Donfeld, and Lee Plunkett (Walter Plunkett's son), both of whom recently passed. We've had the distinguished pleasure of handling many of their items over the years. Throughout their long lives, both of these men have contributed immeasurably to the preservation of Hollywood history. They will be sorely missed.

As you thumb through the pages of this catalog, we hope each one of you will find something new and exciting. And please remember that we're always interested in your future consignments, for those that wish to pass ownership of their treasured pieces of Hollywood memorabilia on to new caretakers.

Thank you for participating, and good luck!

Joseph Maddalena and the PIH staff

Important note to prospective bidders and Disclaimer: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. A tear or alteration to a costume, or small broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in Beverly Hills, CA to the buyer's door. As many of the items in this auction are of unusual size and/or weight, they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.

Auction at Profiles in History

Thursday

April 5, 2007 at 11:00am pt

New Auction Location:

26901 Agoura Road, Suite 150, Calabasas Hills, CA 91301

Preview Weekdays - Monday, March 19, through Wednesday, April 4, 2007
from 10:00 a.m. to 7:00 p.m. (by appointment only)

LIVE • MAIL • PHONE • FAX • INTERNET

Hollywood Auction 27

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Place your bid over the Internet! **Profiles in History** will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction.
For more information, please visit us @

www.ebayliveauctions.com

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to eighteen percent (18%) of the Final Bid Price [discounted to fifteen per cent (15%) of the Final Bid Price if paid in full in cash or by valid check]; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable. IN THE EVENT THAT SUCH BUYER IS THE SUCCESSFUL BIDDER ON MORE THAN ONE LOT AND PAYS LESS THAN THE PURCHASE PRICE FOR THE TOTAL LOTS PURCHASED, PROFILES SHALL APPLY THE PAYMENT RECEIVED TO SUCH LOT OR LOTS THAT PROFILES, IN ITS SOLE DISCRETION, DEEMS APPROPRIATE. IF PROFILES DOES NOT EXERCISE SUCH DISCRETION, THE LOTS TO WHICH THE PAYMENT SHALL BE APPLIED WILL BE IN DESCENDING ORDER FROM THE HIGHEST PURCHASE PRICE TO THE LOWEST. Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. PROFILES DOES NOT PROVIDE ANY WARRANTIES TO BIDDERS OR BUYERS, WHETHER EXPRESS OR IMPLIED, BEYOND THOSE EXPRESSLY PROVIDED FOR IN THESE CONDITIONS OF SALE. ALL PROPERTY AND LOTS ARE SOLD "AS IS" AND "WHERE IS". BY WAY OF ILLUSTRATION RATHER THAN LIMITATION, NEITHER PROFILES NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESSED OR IMPLIED, AS TO MERCHANTABILITY OR FITNESS FOR INTENDED USE, CONDITION OF THE PROPERTY (INCLUDING ANY CONDITION REPORT), CORRECTNESS OF DESCRIPTION, ORIGIN, MEASUREMENT, QUALITY, RARITY, IMPORTANCE, EXHIBITION, RELEVANCE, ATTRIBUTION, SOURCE, PROVENANCE, DATE, AUTHORSHIP, CONDITION, CULTURE, GENUINENESS, VALUE, OR PERIOD OF THE PROPERTY. ADDITIONALLY, NEITHER PROFILES NOR THE CONSIGNER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO WHETHER THE BUYER ACQUIRES RIGHTS IN COPYRIGHT OR OTHER INTELLECTUAL PROPERTY (INCLUDING EXHIBITION OR REPRODUCTION RIGHTS) OR WHETHER THE PROPERTY IS SUBJECT TO ANY LIMITATIONS SUCH AS 'DROIT MORALE' (MORAL RIGHTS) OR OTHER RIGHTS AFFECTING WORKS OF ART. PROFILES DOES NOT MAKE ANY REPRESENTATION OR WARRANTY AS TO TITLE.

All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices.

Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly.

Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. UNDER NO CIRCUMSTANCES IS ANY EMPLOYEE, AGENT OR REPRESENTATIVE OF PROFILES AUTHORIZED BY PROFILES TO MODIFY, AMEND, WAIVE OR CONTRADICT ANY OF THESE TERMS AND CONDITIONS, ANY TERM OR CONDITION SET FORTH ON THE REGISTRATION FORM, ANY WARRANTY OR LIMITATION OR EXCLUSION OF WARRANTY, ANY TERM OR CONDITION IN EITHER THE REGISTRATION FORM OR THESE TERMS AND CONDITIONS REGARDING PAYMENT REQUIREMENTS, INCLUDING BUT NOT LIMITED TO DUE DATE, MANNER OF PAYMENT, AND WHAT CONSTITUTES PAYMENT IN FULL, OR ANY OTHER TERM OR CONDITION CONTAINED IN ANY DOCUMENTS ISSUED BY PROFILES UNLESS SUCH MODIFICATION, AMENDMENT, WAIVER OR CONTRADICTION IS CONTAINED IN A WRITING SIGNED BY ALL PARTIES. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances.

The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

Auction General Guidelines

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves
The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property
Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax
The actual purchase price will be the sum of the final bid price plus the buyer's premium of 18% of the hammer price (discounted to 15% when full payment is made in cash or by valid check). California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction
You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business
Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports
If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report.

We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration
If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you prearrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction
All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding
Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments
See registration page.

Absentee Bids
If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids
It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids
Profiles in History is please to offer live Internet bidding at the URL www.ebay-liveauctions.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

Successful Bids
The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed invoice.

Unsold Lots
If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

After the Auction
Payment
You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping
After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

Sales Results
Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

The Seller
Auction Estimate
If you are considering selling your property, you can bring items to our Beverly Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement
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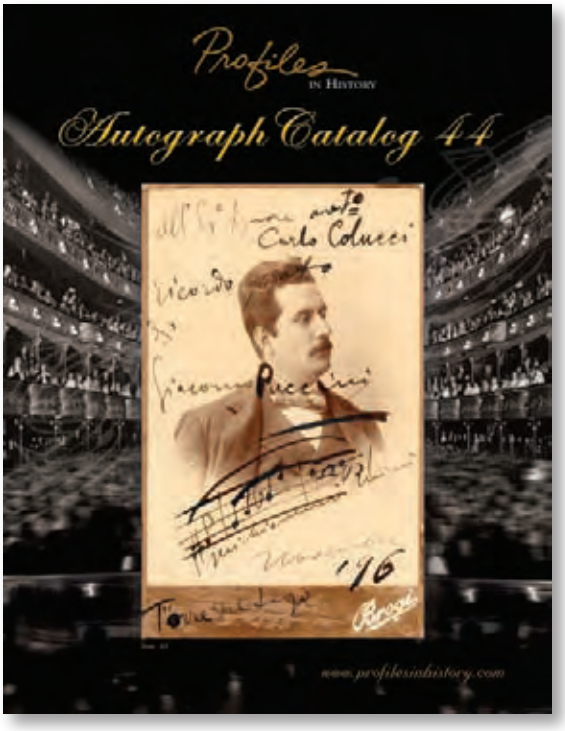

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The Estate of Walter Plunkett. The opening lots in this catalog, from 1-69, are from the estate of Academy Award-winning costume designer **Walter Plunkett**. A native of California, Plunkett began his career in costume design in the wardrobe department of RKO Studios, where he served as its head from 1926-1935. For the next twelve years, he worked on a number of important films as a freelancer until joining MGM, where he stayed until 1964. Plunkett contributed to hundreds of films, the most famous of which were *Gone With the Wind* (1939) and *Singin' In the Rain*. Over the past few years, we've been pleased to offer the most important artifacts from his estate. Today's auction represents the very last of these rare pieces of Hollywood history, offered directly from his estate, and available to the next generation of caretakers.

2. Paul Clemens original oil on canvas – *The Can-Can Girl.* 1944. 15 in. x 18 in. Minor flaking at the lower edge. Framed. From the Walter Plunkett estate. **$2,000 – $3,000**

1. Kees Bastiaans original oil on board – *Children dressed as wise men.* 29 ½ in. x 33 ½ in. Framed. From the Walter Plunkett estate. **$400-600**

3. Kees Bastiaans original oil on canvas – *Clowns.* 31 in. x 39 ½ in. Framed. From the Walter Plunkett estate. **$400-600**

4. Paul Clemens original painting of Katharine Hepburn, wearing a period costume from *Sea of Grass* (MGM, 1949).

Oil on canvas, commissioned by Walter Plunkett. 16 in. x 24 in. Framed.

Toward the end of shooting *Sea of Grass* (MGM, 1949), Plunkett had what he considered a marvelous idea. Locally, one of the most admired and successful portraitists was Paul Clemens, a good friend of Plunkett's and a fine artist. (see biography below). Plunkett called his friend to find out if he would be free to do a portrait of Miss Hepburn in one of the *Sea of Grass* costumes he had designed for her. Mr. Clemens' reply was immediate and affirmative. Miss Hepburn readily consented to pose, a costume was selected, and the sitting, or standing, was under way. In short order the excellent portrait was finished and delivered to Plunkett's home.

A few days later, Plunkett received a call from Mrs. Ruth Clemens (Paul's wife at the time.) She was agitated and nervous, telling Plunkett that Miss Hepburn had called and wanted to know when the picture was to be delivered now that it was completed. Mrs. Clemens then told her that the canvas was at Plunkett's home, and Miss Hepburn replied that she didn't understand that.

In Walter Plunkett's words: "I had scarcely hung up on Ruthie when the phone rang. It was Kate. She said 'I understand that you have my portrait, which strikes me as odd. Listen, you bastard, I want that picture and I want it now!' You can imagine how I felt. I tried to explain to her that there must be a misunderstanding, that I'd gladly give her the portrait, that her friendship was the most important consideration. I explained that I had commissioned the picture, had asked her to pose, and that I had paid for it. It was a lovely painting, but it was here if she wanted it. She hung up on me and when I called back immediately, she refused to come to the phone.

"The next day at the studio she sought me out. Her approach, to say the least, was abrupt. She said, 'What do you mean – you bought the painting? I went there, I posed for it – so what the hell is it? Am I working for you?' I said, 'Kate, listen to me, the painting is yours. I don't want it under any circumstance!' We were standing in front of the studio commissary. She put her nose right up next to mine. 'Just how much did you pay for that painting?' Two thousand dollars, I replied. Then, Kate did the funniest pratfall I've ever seen – right there on the commissary lawn. She looked at me and grinned. 'You son-of-a-bitch! You do love me, don't you?' I grinned back. 'Just promise me', she said, 'that anytime I want to come around and bring people and have tea and show the picture to them – that I can!' And that was that. She has come around on several occasions and brought people to enjoy one of my most treasured possessions."

About the artist: Paul Lewis Clemens was best known for his portraits of film stars. He spent most of his lengthy career in the Los Angeles area after moving from the Midwest, where he attended the Chicago Art Institute. He began painting for the Depression-era Works Progress Administration and won several awards for figure painting, which he taught at L.A.'s Otis Art Institute in the early 1940s. His work has been exhibited at the Carnegie International Museum in Pittsburgh, Pennsylvania, the National Academy of Design and the Metropolitan Museum, both in New York City. His portrait subjects include Katharine Hepburn, Spencer Tracy, Audrey Hepburn, William Holden, Frank Sinatra, Henry Fonda, Eleanor Parker (a former wife), Ronald Colman, Angela Lansbury and many more.

An absolutely gorgeous original painting of perhaps the greatest actress to ever grace the silver screen, Katharine Hepburn. From the Walter Plunkett estate. **$4,000 – $6,000**

5. Abruzzi original oil on board – *Man with bird*. 18 in. x 24 in. Framed. From the Walter Plunkett estate. **$400-600**

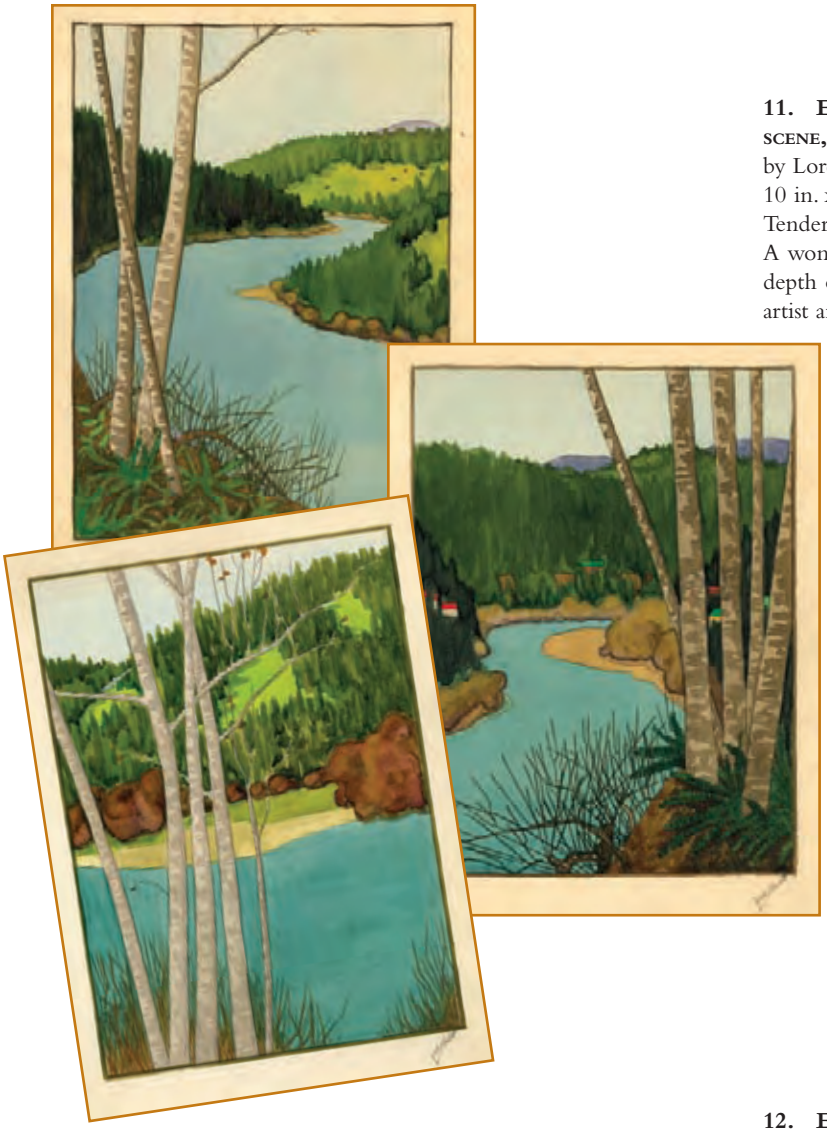
6. *Music at the café* – original oil on board. 26 in. x 20 in. Artist unknown. From the Walter Plunkett estate. **$400-600**

7. Don Bachardy original drawing – *"Bessie Love"*. 23 in. x 29 in. Charcoal on artist's illustration paper. Signed *"Bessie Love, April 1, 1977"* and signed by Bachardy just beneath. In a lengthy artistic career spanning over four decades, Bachardy built a well-deserved reputation as a portrait artist. Perhaps his most famous piece is the controversial official state portrait of Gov. Jerry Brown, which currently hangs in the California state capitol. Bachardy's subject, actress **Bessie Love** (1898-1986), was discovered by D.W. Griffith and enjoyed a 60+ year acting career that bridged both the silent era and the early talkies. From the Walter Plunkett estate. **$400-600**

8. *Small girl with umbrella* – original oil on canvas, backed to board. 5 in. x 7 in. Artist unknown. From the Walter Plunkett estate. **$200 – $300**

9. Diane Wolcott original oil on canvas – *Sunflowers*. 5 in. x 7 in. Framed. From the Walter Plunkett estate. **$400 – $600**

11. Early Walter Plunkett original artwork of an Arabic scene, inscribed to his father. Inspired by *The Tents of the Arabs* by Lord Dunsany, this original color drawing executed in gouache on a 10 in. x 12 in. leaf of artist's illustration paper, matted to 11 in. x 14 in. Tenderly inscribed to his father on the verso, and dated August 13, 1931. A wonderful piece of Plunkett's early original artwork, showcasing the depth of his talent and providing a glimpse of his future promise as an artist and designer. **$300 – $500**



10. Set of three early Walter Plunkett paintings of outdoor scenes. Three original sketches in gouache/watercolor on 10 in. x 14 in. leaves of artist's illustration paper featuring outdoor scenes. **$200 – $300**

12. Early Walter Plunkett painting – *Fireplace in a forest setting*. Accomplished in gouache and ink on a 10 in. x 12 in. sheet of artist's illustration paper, matted to 11 in. x 14 in., featuring a hearth in the midst of a forest. Signed with his signature monogram design, *"WCP"*. **$200 – $300**

13. Walter Plunkett original painting – *Indian royalty on an elephant.* Original color artwork executed in gouache on a 10 ½ in. x 15 in. sheet of artist's illustration board, featuring an Indian princess riding a dark elephant and bearing gifts. Signed *"Walter Cohick Plunkett"* at the lower right of the image. **$200 – $300**

14. Walter Plunkett original Christmas Card design. This original ink sketch is accomplished on a 10 ½ in. x 14 ½ in. sheet of artist's illustration board, and was created for his parent's Christmas Cards. Signed *"Walter Cohick Plunkett"* at the lower right of the image. **$200 – $300**

15. Collection of six original illustrations by Walter Plunkett for Lord Dunsany's *A Dreamer's Tales.* A fabulous archive of six original illustrations, accomplished in ink and pastels on 15 in. x 20 in. sheets of artist's illustration board. These were executed for an edition of fantasy writer Lord Dunsany's book *A Dreamer's Tales*, a collection of short stories originally published in 1910. These six illustrations were featured with six of the stories in the book, for an edition published in the 1930s. **$1,000 – $1,500**

16. Walter Plunkett original oil on board – *Female figure at window*. 1964. 26 in. x 32 in. Framed. **$600 – $800**

18. Walter Plunkett original oil on board – *European campground*. 1965. 11 in. x 14 in. Framed. **$400 – $600**

17. Walter Plunkett original oil on canvas – *Seascape with globe*. 1971. 30 in. x 40 in. **$600 – $800**

19. Walter Plunkett original oil on board – *Outstretched hands*. 1957. 15 in. x 36 in. Framed. **$600 – $800**

20. Walter Plunkett original oil on canvas – *Coffee pot reflection.* 1958. 12 in. x 16 in. Framed. **$400 – $600**

22. Walter Plunkett original oil on board – *Shell dancers.* 1966. 13 in. x 15 ½ in. This piece was painted in 1966 when Plunkett was on vacation in Spain. Each morning, Plunkett would collect shells from the beach, and would then creatively arrange them into different forms. This painting is the result of one such impromptu design. **$300 – $500**

21. Walter Plunkett original oil on board – *Flower pot at window.* 1965. 13 in. x 15 ½ in. Framed. **$300 – $500**

23. Walter Plunkett original oil on canvas – *African man.* 1969. 20 in. x 30 in. **$400 – $600**

24. Walter Plunkett original oil on canvas backed to board – *African woman with bananas.* 1969. 20 in. x 30 in. **$400 – $600**

26. Walter Plunkett original oil on board – *Classical form with martini in the style of Salvador Dali.* 16 in. x 20 in. Framed. **$400 – $600**

25. Walter Plunkett original oil on board – *Classical form with cat in the style of Salvador Dali.* 16 in. x 20 in. Framed. **$400 – $600**

27. Walter Plunkett original oil on board – *Classical couple.* 1963. 32 in. x 38 in. **$400 – $600**

28. Original Walter Plunkett vintage needlepoint of Vivien Leigh wearing the famous Drapery Dress in *Gone With the Wind*. (MGM, 1939) This original Walter Plunkett needlepoint rendition of his famous costume design was done by hand by Plunkett, featuring the memorable Drapery Dress from the film. Signed at the lower right in watercolor. Measures 16 in. x 22 ½ in. **$800 – $1,200**

30. Collection of nine books from Walter Plunkett's personal library, signed and inscribed to him by the authors. Includes *David O. Selznick's Hollywood*, inscribed to Plunkett by Ronald Haver; *David O. Selznick's Gone With the Wind* (this one is not signed); two copies of David Chierichetti's *Hollywood Costume Design*, one inscribed by Chierichetti to Plunkett, and the other inscribed by Walter Plunkett to Lee Plunkett; *Costume Design in the Movies* inscribed by Elizabeth Lee; *Hollywood Costume: Glamour! Glitter! Romance!* (unsigned but includes an original typed letter signed from author Dale McConathy to Walter Plunkett); *Christopher and His Kind* inscribed by Christopher Isherwood; *Designing Male* by Howard Greer, inscribed by Greer to Plunkett (a great association!); and *Glenn Ford R.F.D. Beverly Hills*, inscribed by Glenn Ford to Walter Plunkett. All of these were Walter Plunkett's personal copies. From the Walter Plunkett estate. **$200 – $300**

29. Walter Plunkett original oil on board presented to Debbie Reynolds – *Pink shaded flowers*. 9 in. x 7 in. Signed *"Plunkett '62"* at the lower right corner. Also signed on the verso, *"Walter was my dear friend, he painted this for me. Love, Debbie Reynolds"*. Framed. From the Debbie Reynolds collection. **$500 – $600**

31. Katharine Hepburn picture biography inscribed by Hepburn to Walter Plunkett. Book entitled *Katharine Hepburn in the Spotlight* (New York: Galley Press, 1980), 160pp, 9 in. x 11 in., no author or editor listed. Inscribed in black ink on the front endleaf, *"For dear Walter with admiration and affection. Kate VI-12-1981"*. **$200 – $300**

Walter Plunkett and the Orchid Club

32. *My Orchid Collection* – an archive of 140 original Walter Plunkett watercolor illustrations of the blooming orchids from his garden. Outside of his professional career as a costume designer for many of Hollywood's brightest stars, Walter Plunkett's greatest passion was his world class collection of orchids.

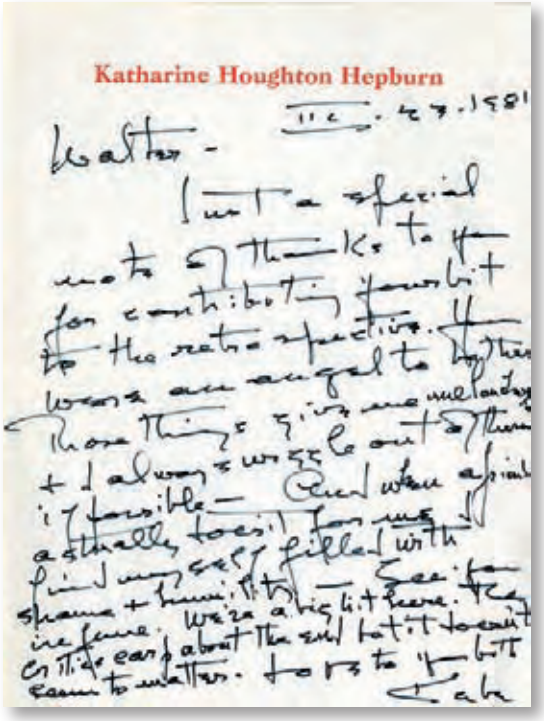
Offered here is perhaps his finest accomplishment as both an amateur gardener and an artist: scores of original watercolor illustrations, most likely intended for private publication, in which he has cataloged his entire collection of the rare flowers. In the Foreword, Plunkett states:

"This is a catalogue of my own amateur collection. It is not a selection of prize-winning specimens nor an encyclopedia of the Orchid Family. The plates are reasonably accurate in color, shape and size. The sequence in which they are placed represents the order in which my plants came into bloom beginning about the First of May in the year Nineteen Fifty Two."

On the following pages, Plunkett presents 140 original watercolor illustrations, each accomplished on 6 ½ in. x 8 in. (approx.) leaves of artist's illustration paper, and individually signed. The drawings are tipped to larger 12 ½ in. x 14 ½ in. leaves, which Plunkett has numbered and titled with the scientific name of each flower. The drawings are collected in three volumes, and housed in custom-made slipcases with gilt letters. Each individual illustration is suitable for framing. Captured by Plunkett's skillful brush, this extraordinary archive is much more than a lifetime's worth of floral cultivation: it proves, again, the wisdom of the old adage, *"show me your garden, and I shall tell you who you are."*

Note: full intellectual and publishing rights are included with this collection.

$15,000 – $20,000



Katharine Houghton Hepburn

Walter -

Just a special note of thanks to you for contributing your bit to the retrospective. You were an angel to bother [?] give me [?] & I always wiggle out of them if possible. And when a friend actually does it for me, I find myself filled with shame & humility. See you in June. We're a big hit here. The critics carp about the end but it doesn't seem to matter. Love to you from both, Kate

33. Katharine Hepburn signed handwritten letter to Walter Plunkett. One page letter dated March 23, 1981: *"Walter – Just a special note of thanks to you for contributing your bit to the retrospective. You were an angel to bother* [?] *give me* [?] *& I always wiggle out of them if possible. And when a friend actually does it for me, I find myself filled with shame & humility. See you in June. We're a big hit here. The critics carp about the end but it doesn't seem to matter. Love to you from both, Kate".* **$200 – $300**

34. Archive of Walter Plunkett original artwork/paper cut-outs of costume dolls, ornate coasters and place cards. These small pieces were original created on paper by Plunkett, then hand-colored and cut out. Each is a fantastic piece of original artwork in-and-of itself. Includes fifteen Japanese costume "dolls" (some with folded fans); ten costume carnival "dolls"; twelve period costume "dolls", seven feathered costume 1920s flapper-style "dolls"; fourteen place cards/coasters and eighteen additional place cards of medieval characters. Various sizes from 3 in. to 6 in. tall. Interested bidders are strongly encouraged to view this exceptional lot in-person. **$400 – $600**

Academy of Motion Picture Arts and Sciences

CERTIFICATE OF NOMINATION FOR AWARD

Be it known that

Walter Plunkett

was nominated for an Academy Award of Merit for Outstanding Achievement

Color Costume Design

"That Forsyte Woman"

This judgment being rendered with reference to Motion Pictures First Regularly Exhibited in the Los Angeles district during the year ending December 31, 1950

35. Walter Plunkett Academy Award nomination plaque for *That Forsyte Woman* (1949). (MGM, 1949) Official Certificate of Nomination for Color Costume Design. Measures 12 in. x 13 ½ in. **$300 – $500**

Academy of Motion Picture Arts and Sciences

CERTIFICATE OF NOMINATION FOR AWARD

Be it known that

Walter Plunkett

was nominated for an Academy Award of Merit for Outstanding Achievement

Black-and-White Costume Design

"The Magnificent Yankee"

This judgment being rendered with reference to Motion Pictures First Regularly Exhibited in the Los Angeles district during the year ending December 31, 1950

36. Walter Plunkett Academy Award nomination plaque for *The Magnificent Yankee* (1950). (MGM, 1950) Official Certificate of Nomination for Black and White Costume Design. Measures 12 in. x 13 ½ in. **$300 – $500**

37. Walter Plunkett Academy Award nomination plaque for *Kind Lady* (1951). (MGM, 1951) Official Certificate of Nomination for Black and White Costume Design, shared with Gile Steele. Measures 12 in. x 13 ½ in. **$300 – $500**

39. Walter Plunkett Academy Award nomination plaque for *The Actress* (1953). (MGM, 1953) Official Certificate of Nomination for Black and White Costume Design. Measures 12 in. x 13 ½ in. **$300 – $500**

38. Walter Plunkett Academy Award nomination plaque for *Young Bess* (1953). (MGM, 1953) Official Certificate of Nomination for Color Costume Design. Measures 12 in. x 13 ½ in. **$300 – $500**

40. Walter Plunkett Academy Award nomination plaque for *Raintree County* (1957). (MGM, 1957) Official Certificate of Nomination for Costume Design. 12 in. x 13 ½ in. **$400 – $600**

Academy of Motion Picture Arts and Sciences
CERTIFICATE
OF
NOMINATION FOR AWARD
Be it known that
Walter Plunkett
was nominated for an Academy Award of Merit
for Outstanding Achievement
Costume Design
"Some Came Running"
This judgment being rendered with reference to
Motion Pictures First Regularly Exhibited in
the Los Angeles district during the
year ending December 31, 1958

41. Walter Plunkett Academy Award nomination plaque for *Some Came Running* (1958). (MGM, 1958) Official Certificate of Nomination for Costume Design. 12 in. x 13 ½ in. **$300 – $500**

43. Walter Plunkett costume sketch of BeBe Daniels for *Rio Rita*. (RKO, 1929) An exceptionally early original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Daniels as "Rita", wearing a brightly-colored traditional Mexican gown. Signed by Plunkett at the lower right corner of the image. **$200 – $300**

Academy of Motion Picture Arts and Sciences
CERTIFICATE
OF
NOMINATION FOR AWARD
Be it known that
Edith Head and
Walter Plunkett
were nominated for an Academy Award of Merit
for Outstanding Achievement
Color Costume Design
"Pocketful Of Miracles"
This judgment being rendered with reference to
Motion Pictures First Regularly Exhibited in
the Los Angeles district during the
year ending December 31, 1961

42. Walter Plunkett Academy Award nomination plaque for *Pocketful of Miracles*. (UA, 1961) Official Certificate of Nomination for Color Costume Design, shared with Edith Head. Measures 12 in. x 13 ½ in. **$300 – $500**

44. Walter Plunkett costume sketch of Katharine Hepburn for *Christopher Strong*. (RKO, 1933) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Hepburn in the iconic silver moth costume that sparks Colin Clive's illicit interest in her. Signed by Plunkett at the lower right. **$300 – $500**

45. Walter Plunkett costume sketch of Bette Davis for *Of Human Bondage*. (RKO, 1934) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Davis as "Mildred" wearing a nightgown with matching housecoat. Signed by Plunkett at the lower right. Bette Davis received an Academy Award nomination for Best Actress (a write-in nomination) for her work in this film. **$200 – $300**

47. Walter Plunkett costume sketch of Florence Eldridge for *Mary of Scotland*. (RKO, 1935) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Eldridge as "Queen Elizabeth" wearing an ornate royal gown. Signed by Plunkett at the lower right. **$200 – $300**

46. Walter Plunkett costume sketch of Katharine Hepburn for *Mary of Scotland*. (RKO, 1935) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Hepburn as "Mary, Queen of Scots" wearing a period magenta and lavender gown. Signed by Plunkett at the lower right corner of the image. **$300 – $500**

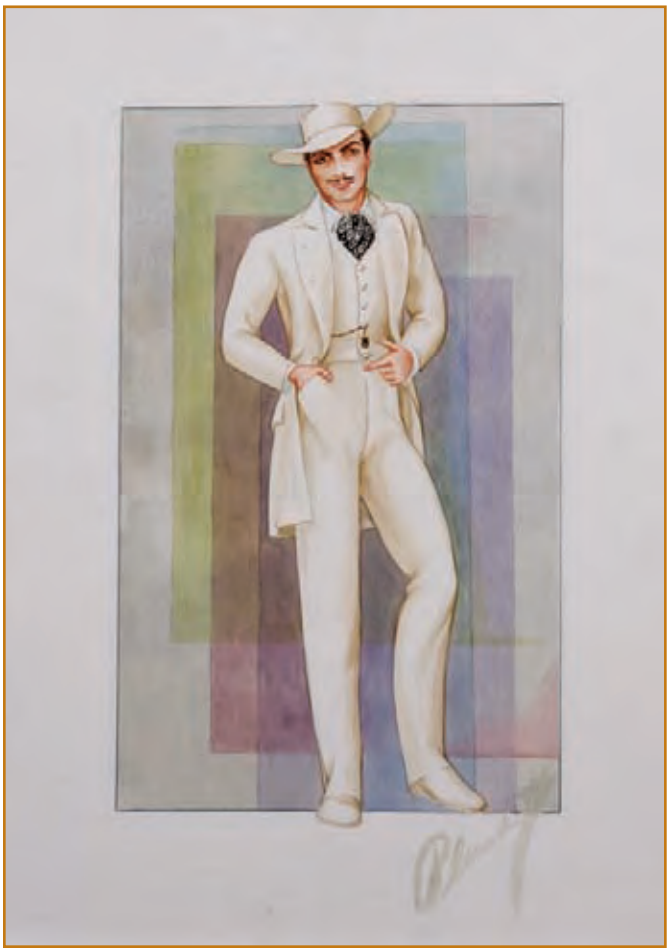
48. Walter Plunkett costume sketch of Barbara Stanwyck for *Annie Oakley*. (RKO, 1935) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Stanwyck as "Annie" wearing a classic prairie performance costume while posing with a rifle. Signed by Plunkett at the lower right. **$300 – $500**

49. Walter Plunkett costume sketch of Vivien Leigh and the famous "Drapery Dress" for *Gone With the Wind*. (MGM, 1939) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Vivien Leigh wearing the famous "Drapery Dress" from the jailhouse meeting with Rhett in the film – one of the most celebrated costume designs in film history. Signed by Plunkett at the lower right. **$4,000 – $6,000**

50. Walter Plunkett costume sketch of Vivien Leigh for *Gone With the Wind*. (MGM, 1939) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Vivien Leigh as "Scarlett" wearing the white and green party dress from the opening scenes of the film. Signed by Plunkett at the lower right. **$2,000 – $3,000**

51. Walter Plunkett costume sketch of Vivien Leigh wearing the "Honeymoon Dress" for *Gone With the Wind*. (MGM, 1939) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Vivien Leigh as "Scarlett" wearing the memorable white gown with matching hat and black veil she wears on her honeymoon with "Rhett". Signed by Plunkett at the lower right. **$2,000 – $3,000**

52. Walter Plunkett costume sketch of Vivien Leigh in mourning attire for *Gone With the Wind*. (MGM, 1939) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Vivien Leigh as "Scarlett" wearing a black mourning dress with veil. Signed by Plunkett at the lower right. **$2,000 – $3,000**



53. Walter Plunkett costume sketch of Clark Gable for *Gone With the Wind*. (MGM, 1939) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Gable as "Rhett" wearing his signature white suit and plantation hat from the film. Signed by Plunkett at the lower right. **$1,500 – $2,500**

54. Walter Plunkett costume sketch of Claire Trevor for *Stagecoach*. (UA, 1939) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Claire Trevor as "Dallas" wearing a lovely red and black plaid day dress. Signed by Plunkett at the lower right. **$200 – $300**

56. Walter Plunkett costume sketch of Frank Sinatra for *The Kissing Bandit*. (MGM, 1948) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Sinatra as "Ricardo" wearing a traditional Mexican bolero costume as the "Kissing Bandit". Signed by Plunkett at the lower right. **$200 – $300**

55. Walter Plunkett costume sketch of Marilyn Maxwell for *Summer Holiday*. (MGM, 1948) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Maxwell as "Belle" wearing a jeweled red burlesque dress with black feather boa. Signed by Plunkett at the lower right. **$200 – $300**

57. Walter Plunkett costume sketch of Katharine Hepburn for *Adam's Rib*. (MGM, 1949) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Hepburn as "Amanda" wearing a large-print hounds tooth coat. Signed by Plunkett at the lower right. **$300 – $500**

58. Walter Plunkett costume sketch of Howard Keel for *Annie Get Your Gun*. (MGM, 1950) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Howard Keel as "Frank" wearing an impressive Western-style performance costume with black boots, gloves and shirt. Signed by Plunkett at the lower right. **$200 – $300**

60. Walter Plunkett costume sketch of Ann Miller for *Kiss Me Kate*. (MGM, 1953) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Miller as "Bianca" wearing a peach dance costume. Signed by Plunkett at the lower right. **$200 – $300**

59. Walter Plunkett costume sketch of Esther Williams for *Million Dollar Mermaid*. (MGM, 1952) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Williams as "Annette" wearing the scandalous one-piece gold bathing suit that drives the plot of this historical biopic. Signed by Plunkett at the lower right. **$200 – $300**

61. Walter Plunkett costume sketch of Kathryn Grayson for *Kiss Me Kate*. (MGM, 1953) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Grayson in the title role wearing a spectacular period gown. Signed by Plunkett at the lower right. **$200 – $300**

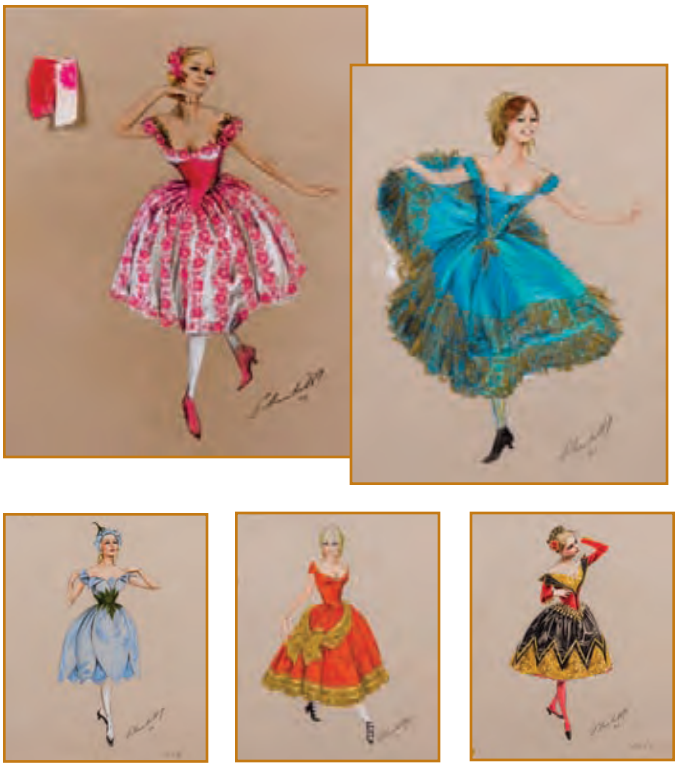
62. Walter Plunkett costume sketch of Howard Keel for *Kiss Me Kate*. (MGM, 1953) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Keel in costume as "Petruchio" with fabric swatches attached at the upper margin. Signed by Plunkett at the lower right. **$200 – $300**

63. Walter Plunkett costume sketch of Glenn Ford for *Pocketful of Miracles*. (UA, 1961) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Ford as "The Dude" wearing a tuxedo with white trench coat. Signed by Plunkett at the lower right. Walter Plunkett received an Academy Award nomination for his work on this film (shared with Edith Head). Signed by Plunkett at the lower right. **$200 – $300**

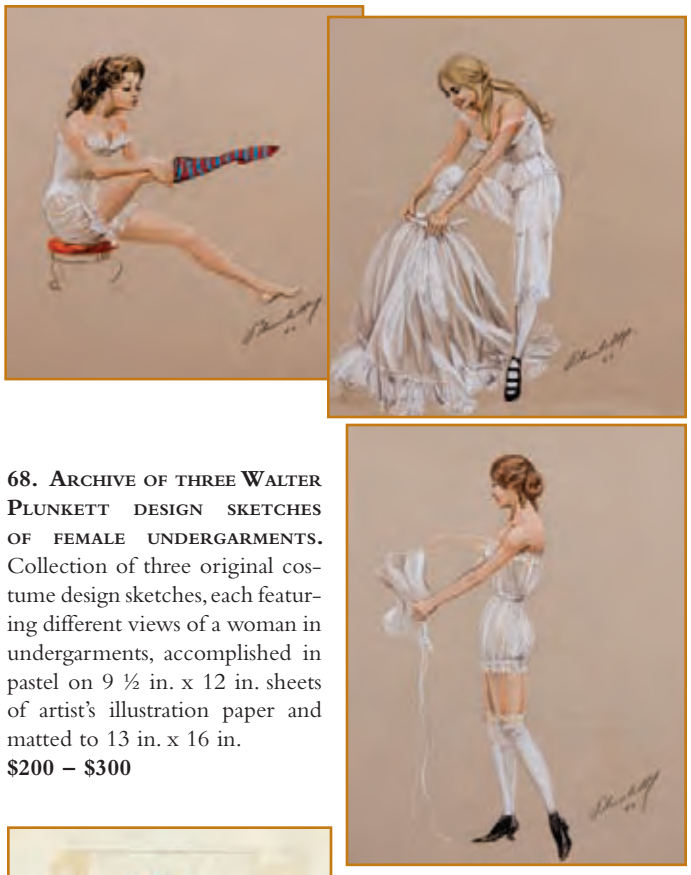
64. Pair of Walter Plunkett costume sketches of Jimmy Stewart for *How the West Was Won*. (MGM, 1962) Two original costume design sketches, accomplished in pastel on 9 ½ in. x 12 ½ in. sheet of artist's illustration paper, featuring Stewart wearing two styles of frontier garb while posing with his long rifle. Signed at the lower right in red grease pencil, *"Plunkett"*. Walter Plunkett received an Academy Award nomination for his work on this film. **$200 – $300**

65. Archive of five Walter Plunkett design sketches for 19th century female costumes. Collection of five original costume design sketches, each featuring different period female costumes from the 19th century, accomplished in pastel on 9 ½ in. x 12 in. sheets of artist's illustration paper and matted to 13 in. x 16 in. **$200 – $300**

66. Archive of five Walter Plunkett design sketches for Western / Civil War costumes. Collection of original costume design sketches accomplished in pastel on 9 ½ in. x 12 in. sheets of artist's illustration paper, each matted to 13 in. x 16 in. Included are designs for Buffalo Bill, Western trapper Seth Kinman, a Union soldier, and two other male characters. **$200 – $300**



67. Archive of five Walter Plunkett design sketches of female dance costumes. Collection of five original costume design sketches each featuring a different dance costume, accomplished in pastel on 9 ½ in. x 12 in. sheets of artist's illustration paper and matted to 13 in. x 16 in. **$200 – $300**



68. Archive of three Walter Plunkett design sketches of female undergarments. Collection of three original costume design sketches, each featuring different views of a woman in undergarments, accomplished in pastel on 9 ½ in. x 12 in. sheets of artist's illustration paper and matted to 13 in. x 16 in. **$200 – $300**

69. Archive of fourteen Howard Greer female costume / fashion designs, along with a collection of vintage photographs including Greer's wedding dress for Gloria Vanderbilt. A remarkable collection of original fashion design sketches, each approx. 6 in. x 10 in. and matted to approx. 11 in. x 15 in., accomplished in gouache and ink, a few including attached fabric swatches. Also includes eleven vintage RKO behind-the-scenes stills of Greer dressing stars (such as Jane Russell) and with other designers, as well as three vintage photographs of Gloria Vanderbilt wearing her gorgeous, Howard Greer-designed wedding dress, believed to have been published in *Look* magazine. **$400 – $600**

70. Orry-Kelly costume sketch of Bette Davis for *Kid Galahad*. (Warner Bros., 1937) From the film co-starring Edward G. Robinson and Humphrey Bogart. Original costume sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Bette Davis as "Louise 'Fluff' Phillips" wearing a navy blue dress with colorful shawl and headwrap. Signed by Orry-Kelly at the lower right. **$600 – $800**

72. Milo Anderson costume sketch of George Brent for *Dark Victory*. (Warner Bros., 1939) Original costume design sketch accomplished in gouache on a 13 1/2 in. x 20 in. sheet of artist's illustration board, featuring George Brent as "Dr. Frederick Steele" wearing a brown herringbone suit. **$300 – $500**

71. Milo Anderson costume design of Geraldine Fitzgerald for *Dark Victory*. (Warner Bros., 1939) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Geraldine Fitzgerald as "Ann" wearing a black dress with red/black insert and bodice. Signed by the sketch artist Margaret Leet at the lower right, with additional pencil notation at the center left *"Dinner Gown"*. *Note*: exhibits several holes in the board, two of which occur in the artwork. **$300 – $500**

73. Rene Hubert costume sketch of Tallulah Bankhead for *A Royal Scandal*. (TCF, 1945) Original costume design sketch accomplished in gouache on a 7 ½ in. x 11 in. sheet of artist's vellum, matted to 13 ½ in. x 20 in., featuring Bankhead as "Catherine the Great" wearing a green and black royal gown. **$500 – $700**

74. Milo Anderson costume design of a woman for *San Antonio*. (Warner Bros., 1945) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring a woman wearing a period yellow dress trimmed with white lace. Signed by the sketch artist Margaret Leet at the lower right of the image. **$200 – $300**

76. Original costume sketch of Irene Dunne for *Life with Father*. (Warner Bros., 1947) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Irene Dunne as "Vinnie" wearing a dark brown period gown with lace collar and brooch. *Note*: Milo Anderson is credited with "wardrobe" on this film. **$300 – $500**

75. Original costume design sketch, believed to be of Anna Lee for *Bedlam*. (RKO, 1946) Original artwork executed in gouache on a 13 in. x 20 in. sheet of artist's illustration board, believed to be of Anna Lee in her role as "Nell" wearing a green and white period day gown. Although the credited designer on the film is Edward Stevenson, the sketch is by a different artist who has signed at the lower right of the image. **$300 – $500**

77. Rene Hubert costume sketch of Linda Darnell as "Amber" for *Forever Amber*. (TCF, 1947) Original costume design sketch, accomplished in gouache on a 9 in. x 13 in. sheet of artist's vellum (matted to 13 in. x 18 in.), featuring Linda Darnell wearing a white period gown heavily adorned with lace and flowers. Signed at the lower margin (on the matting), *"Amber – Rene Hubert"*. **$600 – $800**

78. Yvonne Wood costume sketch of Elizabeth Risdon as "Aunt Susan" for *Sierra*. (Universal, 1950) Original costume design sketch accomplished in gouache on an 11 in. x 14 in. sheet of artist's illustration board, featuring Rison wearing a period burgundy gown with matching hat and handbag. Signed in black ink at the lower right, *"Yvonne Wood"*. **$300 – $500**

79. Edith Head costume sketch of Elizabeth Taylor for *A Place in the Sun*. (Paramount, 1951) Original costume design sketch accomplished in gouache on a 13 in. x 17 in. leaf of artist's illustration paper, featuring Elizabeth Taylor as "Angela Vickers" wearing a navy blue dress with bow at the collar. Signed at the lower right in black grease pencil, *"Edith Head"*. Additionally signed with initials as *"Ok"* by director George Stevens at the lower right. For her work on this film, Ms. Head won the 1952 Academy Award for Best Costume Design, Black-and-White; George Stevens won for Best Director. **$800 – $1,000**

80. Travilla costume sketch of Betty Grable for *Meet Me After the Show*. (TCF, 1951) Original costume design sketch accomplished in gouache on a 13 in. x 19 in. leaf of artist's illustration paper (tipped to board), featuring Grable as "Delilah" wearing a revealing burlesque costume. Ok'd with initials by director Richard Sale and producer George Jessel. **$600 – $800**

81. Edward Stephenson costume sketch of Maureen O'Hara for *At Swords Point*. (RKO, 1952) Original costume design sketch accomplished in gouache on a 13 in. x 18 ½ in. sheet of heavy-stock beige tinted artist's illustration paper, featuring O'Hara as "Claire" wearing French musketeer gear. **$400 – $600**

82. Renie costume sketch of Tamara Toumanova for *Tonight We Sing*. (TCF, 1953) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Tamara Toumanova as prima ballerina "Anna Pavlova" wearing a modern charcoal grey suit jacket and skirt with large picture hat. Signed at the lower right of the image, *"Renie"*. **$300 – $500**

84. Charles Le Maire costume sketch of women villagers and children for *The Egyptian*. (TCF, 1954) Original costume design sketch accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board, featuring two Egyptian women with three children gathered around them. **$200 – $300**

83. Charles Le Maire costume sketch of Gene Tierney for *The Egyptian*. (TCF, 1954) Original costume design sketch accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board, featuring Tierney as "Baketamon" wearing a lovely white royal Egyptian gown with lavender cape. Written in gouache on the verso, *"Scene in royal pantry Sinuhe is preparing poison for Akhnaton and Horemheb"*. **$600 – $800**

85. Charles Le Maire costume sketch of Jean Simmons for *The Egyptian*. (TCF, 1954) Original costume design sketch accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board, featuring Simmons as "Merit" wearing slave's clothing and holding a water vessel. Written in gouache on the verso, *"Helps Sinhue bandage injured slave in the street"*. **$600 – $800**

86. Charles Le Maire costume design of an Egyptian litter-bearer for *The Egyptian*. (TCF, 1954) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring a bare-chested litter-bearer in traditional Egyptian slave garments. Signed at the lower left corner by the sketch artist, *"Adele Balkan"*. **$300 – $500**

88. Charles Le Maire costume sketch of Frances Fuller for *The Girl in the Red Velvet Swing*. (TCF, 1955) Original costume design sketch accomplished in gouache on a 13 in. x 20 in. sheet of artist's illustration paper, featuring Fuller as "Mrs. White" wearing a white lace and blue orchid period dress with matching hat and fur stole around her shoulders. **$300 – $500**

87. Irene Sharaff costume sketch of Judy Garland for *A Star is Born*. (Warner Bros., 1954) Original costume design sketch accomplished in charcoal and ink on a 15 in. x 20 in. sheet of artist's illustration board, featuring Judy Garland wearing a smart suit jacket and matching skirt. Handwritten notations read *"Brown Suit"* and *"Watermelon pink jersey blouse"*. This film receive six Academy Award nominations, including Best Costume Design and Best Actress in a Leading Role (Judy Garland). This sketch was previously sold at a Christie's auction of entertainment memorabilia. **$600 – $800**

89. Charles Le Maire costume sketch of Joan Collins for *The Girl in the Red Velvet Swing*. (TCF, 1955) Original costume design sketch accomplished in gouache on a 13 in. x 20 in. sheet of artist's illustration paper, featuring Collins as "Evelyn" wearing a period black lace dress. **$400 – $600**

90. Jack Muhs costume sketch of Robert Douglas as "Sir Hatton" for *The Virgin Queen*. Original costume design sketch, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Douglas in period costume with high collared tunic. Signed by Muhs at the lower right. Exhibits some staples and a few minor abrasions, none of which affect the artwork. **$300 – $500**

92. Dorothy Jeakins costume design of three Hebrew men for *The Ten Commandments*, possibly of Charlton Heston as "Moses". (Paramount, 1956) Original costume design sketch accomplished in gouache on a 20 in. x 15 in. sheet of artist's illustration board, featuring three different period costumes for elderly men, two with long staffs of the style carried by Charlton Heston as Moses. Handwritten at the upper left corner, *"Jeakins 5"*, and Ok'd by Cecil B. De Mille at the foot of each sketch in red ink with his initials. On the far right design, he adds *"no pants"*. The verso features a rough pencil sketch of a Hebrew man, and the pencil notation at the top *"Moses 10 Commandments"*. Judging by this notation – and the incredible likeness to Heston of the three main sketches on the recto –this may in fact be a preliminary design for Heston's costumes for the film. Either way, the artwork itself is fantastic, and suitable for framing. **$600 – $800**

91. Grace Kelly costume sketch for *High Society*. (MGM, 1956) Original costume design sketch accomplished in gouache on an 18 in. x 24 in. sheet of artist's illustration board, featuring the lovely Grace Kelly wearing a sleek high-collared light green evening gown. Signed at the lower right, *"Designed by Helen Rose"*. **$1,000 – $1,500**

93. Original concept artwork for the *Raintree County* one-sheet featuring Elizabeth Taylor. (MGM, 1957) Original artwork, executed in oil on canvas (mounted to board), featuring Elizabeth Taylor in character as "Susanna". This is believed to be a concept or study for the one-sheet artwork. Measures 12 in. x 16 in. Artist unknown. **$600 – $800**

94. Costume sketch of Tyrone Power, most likely for *The Last Commandment*. Original costume design sketch of Tyrone Power wearing ancient Hebrew clothing, accomplished in gouache on a 13 in. x 20 in. sheet of artist's illustration board. Western Costume ink stamp at the lower left corner. This sketch may have been created for *Solomon and Sheba* (UA, 1959), which featured Power in only a few long shots as he died shortly after production began. This could also have been created for a film that was never produced (or later re-titled), in which Power did not ultimately appear because of his untimely death. Minor stains, and small piece missing at the lower right corner. **$300 – $500**

96. Helen Rose costume sketch of Susan Hayward for *Ada*. (MGM, 1961) Original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Susan Hayward in the title role wearing a purple suit jacket with matching hat and pumps. Small fabric swatch attached at the upper left corner. **$300 – $500**

95. Original costume sketch of Anna Maria Alberghetti for *Cinderfella*. (Paramount, 1960) From the film starring Jerry Lewis in the title role, an original costume design sketch of Anna Maria Alberghetti as "Princess Charming", wearing a yellow party dress with black polka dots and white gloves. Signed by the artist *"Sprague"* at the lower right, with additional costume notations at the head *"Princess"* and *"Ext. Tudor Home – Int. Ball Room"*. *Note*: Edith Head was the credited costume designer on this film. **$300 – $500**

97. Jean Louis costume sketch of Arlene Francis for *The Thrill of It All*. (Universal, 1963) From the delightful Doris Day / James Garner comedy, an original costume design sketch accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Arlene Francis wearing a smart black evening gown adorned with jewels/sequins. Signed by Jean Louis at the lower right of the image in black ink. **$300 – $500**

98. Terence Morgan costume sketch for Jean Wallace as "Guinevere" for *Lancelot and Guinevere*. (Universal, 1963) Original costume design sketch accomplished in gouache on a 10 in. x 15 in. sheet of artist's illustration board, featuring Jean Wallace as "Guinevere" wearing a period royal blue gown with scoop neck. Signed by Morgan at the lower right, with numerous handwritten costume notations throughout. Additional notation at the head reads *"Castle Living Room – Sir Daniels tells her he is going to marry her"*. Small piece missing at the lower left corner. **$300 – $500**

99. Theadora Van Runkle costume sketch of native children for *Dr. Doolittle*. (TCF, 1967) Original costume design sketch accomplished in gouache on a 14 in. x 18 in. leaf of artist's illustration paper, matted to 17 ½ in. x 22 in., featuring two native children wearing colorful sarongs with floral accents. Signed at the lower right, *"Theadora Van Runkle – 1964"*. **$400 – $600**

100. Erich Von Stroheim vintage original portrait still from *Blind Husbands*. (Universal Film, 1919) 8 in. x 10 in. double-weight silver gelatin print, featuring Von Stroheim in the role of Lieutenant Erich Von Steuben in the very first film he ever directed. Very rare, superb quality, classic image. **$400 – $600**

101. *Cabinet of Dr. Caligari* vintage MGM still. (Goldwyn, 1920) Goldwyn released this film in the U.S. in 1921; when MGM was formed in 1924, the resulting company owned the distribution rights to this film. This is an original photo from the original MGM international release of *Caligari*, and features perhaps the most intriguing and frightful image from this film, the very moment Dr. Caligari (Werner Krauss) opens his cabinet to reveal the disturbed somnambulist, Cesare (Conrad Veidt)! The text on the verso is characteristic of MGM silent still photos, and reads *"Werner Krauss in The Cabinet of Dr. Caligari with Conrad Veidt and Lil Dagover Directed by Robert Weine Released by Metro Goldwyn Mayer Country of Original U.S.A."* Krauss appears to be slightly possessed in this still. Great lighting of the set and fine photographic composition and contrast make this a highlight image for this classic film. **$1,000 – $1,500**

102. Rudolph Valentino original portrait still from *Four Horsemen of the Apocalypse*. (Metro Pictures, 1921) An 8 in. x 10 in. double-weight matte finish portrait of Valentino wearing his famous "Gaucho" costume for *Four Horsemen of the Apocalypse.* **$300 – $400**

105. Rudolph Valentino original portrait still from *Son of the Sheik*. (UA, 1926) 8 in. x 10 in. double-weight glossy silver gelatin print of Valentino in his iconic role of the Sheik in *Son of the Sheik*, his last film. **$300 – $400**

103. Rudolph Valentino original portrait still from *The Young Rajah*. (Paramount, 1922) An 8 in. x 10 in. double-weight matte finish portrait of Valentino in *The Young Rajah* as the prince in the flashback sequence of the story. **$300 – $400**

106. Douglas Fairbanks vintage original portrait still from *The Black Pirate*. (UA, 1926) 8 in. x 10 in. silver gelatin portrait of the swashbuckling Fairbanks in the role of *The Black Pirate*. **$300 – $400**

104. Rudolph Valentino vintage original portrait still from *The Eagle*. (UA, 1925) 8 in. x 10 in. double-weight matte finish portrait of Valentino in costume uniform as The Black Eagle, for his film *The Eagle*. **$300 – $400**

107. Douglas Fairbanks vintage original signed photo from *The Iron Mask*. (UA, 1929) 5 ½ in. x 7 ¾ in. double-weight full length portrait of Fairbanks in his role of D'Artagnan in the film. This silver gelatin cabinet print is boldly signed with sentiment in fountain ink, *"Very Sincerely Douglas Fairbanks"*. **$400 – $600**

109. Greta Garbo vintage original Ruth Harriet Louise portrait. 8 in. x 10 in. silver gelatin double-weight glossy portrait, featuring the blind stamp of Ruth Harriet Louise at the bottom right margin, and stamped on the verso *"Greta Garbo, Metro Goldwyn Mayer"* and *"Please credit Ruth Harriet Louise Metro Goldwyn Mayer Photographer"*. **$300 – $500**

108. Greta Garbo incredibly early original photograph still from *Peter the Tramp* (*Luffarpetter*). (Petschler-Sweden, 1922) 5 in. x 7 in. silver gelatin still print for the Swedish film *Peter the Tramp* (*Luffarpetter*). Garbo was billed under her real name Greta Gustafsson in this, her first featured film role. This extremely rare behind-the-scenes still belonged to the film's cinematographer Oscar Norberg, and includes his stamp. Norberg appears behind the camera next to director Erik Petschler. This is an original still from Sweden from the film's original release and, though used later for magazine publication (cropped to view Garbo only), it has rarely if ever been seen in its complete form. **$300 – $400**

110. Greta Garbo vintage original portrait, believed to be from *The Single Standard*. (MGM, 1929) 8 in. x 10 in. silver gelatin double-weight glossy portrait, most likely for *The Single Standard*. Stamped on the verso *"Greta Garbo, Metro Goldwyn Mayer"* and *"Roto Copy, Rush Blue Print"*. This portrait was used for an 11/1929 magazine. **$300 – $500**

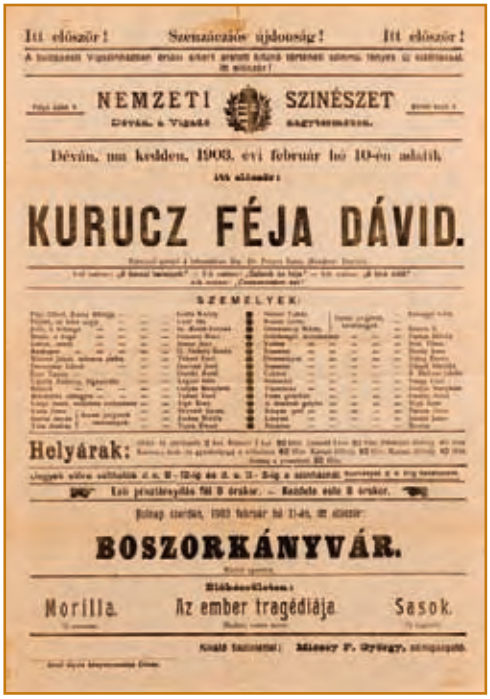
111. Greta Garbo vintage original Clarence S. Bull portrait from *Conquest*. (MGM, 1937) 8 in. x 10 in. double-weight glossy portrait of Garbo in her role as Countess Marie Walewska. Original paper blurb is attached to back, and the photo is stamped *"Please credit MGM Photo by Clarence Bull"*. Superb condition. **$300 – $500**

113. Lon Chaney vintage original character still from *The Road to Mandalay*. (MGM, 1926) 8 in. x 10 in. silver gelatin portrait still of Chaney in the role of Singapore Joe in Tod Browning's *The Road to Mandalay*. This character study still has the original printed blurb on the verso describing Chaney's make-up technique simulating blindness, and is stamped on the verso *"Roto Copy, Rush Blue Print"* and sized for magazine lay-out for the June issue of *Silver Screen*. **$300 – $400**

112. Vintage Lon Chaney scene still from *Phantom of the Opera*. (Universal, 1925) Vintage 8 in. x 10 in. black and white still featuring Lon Chaney as "The Phantom". Small piece missing at the lower right corner. **$200 – $300**

114. Lon Chaney vintage original character still from *Mr. Wu*. (MGM, 1927) 8 in. x 10 in. silver gelatin portrait still of Chaney in the title role of the MGM film *Mr. WU*. The photo has the original attached paper blurb, and the original photographer's stamp *"Photographed by Milton Brown credit appreciated"*. **$300 – $400**

115. Vintage publicity still of Claude Rains from *The Invisible Man*. (Universal, 1933) Vintage 8 in. x 10 in. black and white publicity still featuring Claude Rains in character. **$200 – $300**


Itt először! Szenzációs újdonság! Itt először!

NEMZETI SZINÉSZET

Dévén, ma kedden, 1903. évi február hó 10-én adatik

KURUCZ FÉJA DÁVID.

SZEMELYEK:

Helyárak:

BOSZORKÁNYVÁR.

Morilla. Az ember tragédiája. Sasok.

117. Bela Lugosi Hungarian theater playbill (1903). 11 ½ in. x 16 ½ in., an extremely rare playbill of a February 1903 production of a play in Budapest. Bela Lugosi, who is tenth-billed, was all of twenty years old at the time. This has to be one of the earliest surviving pieces documenting the beginning of his career. Lightly folded, minor creasing, and one very minor stain at extreme bottom right. Originally acquired from Lugosi's estate. **$300 – $500**

116. Vintage still of Boris Karloff as "The Monster" from *Bride of Frankenstein*. (Universal, 1935) Vintage 8 in. x 10 in. black and white photograph of Boris Karloff in character as "The Monster", with verso ink stamp *"Karloff – Universal Pictures – Star"*. **$300 – $500**

118. Advance British promotional flyer for *Dracula*. (Universal, 1931) Advance British promotional flyer, 9 in. x 12 in. An unusual piece; it has a flap inside which implies that something was originally sent inside these covers, most likely a letter inviting exhibitors to screen "Dracula" at their theaters. Nice image on front of Bela Lugosi; verso has a list of available posters, a synopsis of the film's plot, and a montage of five different scenes from the film. **$300 – $500**

119. Bela Lugosi vintage oversize portrait from his estate. Vintage original 10 ½ in. x 13 ¼ in." still photo. This portrait is certainly from Lugosi's most prolific period for Universal Studios, between 1931 and 1934. The oversize double weight matte finish sepia portrait is stamped on the back *"Bela Lugosi, featured in Universal Pictures."* It is also stamped with a vintage imprint *"Don Marlow Agency, Hollywood 28, Calif."* Hand signed in artist's pencil by the photographer *"Freulich"* at the bottom right corner. Roman Freulich was the still photographer on Lugosi's Universal films *Dracula* (1931) and *The Black Cat* (1934). This formal portrait of Lugosi in his tuxedo does appear to be from the period in which he filmed his most famous role of *Dracula* (1931), based on the style of lighting, photography and printing. This rare portrait is in superb condition, with only minimal corner rounding. Originally acquired from Lugosi's estate, this was his personal copy of this photograph. **$1,500 – $2,000**

120. Vintage portrait of Bela Lugosi from *The Black Cat*. (Universal, 1934) Magnificent portrait of Lugosi as "Dr. Vitus Weredgast" in Ulmer's loony expressionistic horror masterpiece. Double-weight keybook still, with the standard three hole punches at the head of the image, with stamp *"PHOTO BY FREULICH UNIVERSAL PICTURES CORP"* and blurb *"Bela Lugosi as he appears in Universal's mystery chiller."* **$450 – $600**

121. Vintage still from *The Ghost of Frankenstein*. Keybook still of Lon Chaney as the monster and Bela Lugosi as Ygor. Date stamped on back January 1942, with studio blurb, and three original hole punches at the head. **$350 – $500**

122. *Bela Lugosi Meets a Brooklyn Gorilla* original vintage pressbook. (Jack Broder/RealArt,1952) Vintage original pressbook, four pages. An ultra-rare piece from this Bela Lugosi flop; Paramount sued, because the film featured blatant rip-offs by two bad imitators of Martin and Lewis, who were then under contract to Paramount, and the film disappeared. **$300 – $400**

125. Carl Laemmle early vintage original still marking his 25 years in motion pictures (1931). An 8 in. x 10 in. double-weight glossy print of a gathering honoring Carl Laemmle's twenty-five years as a motion picture exhibitor. The event took place on February 24, 1931, and those in attendance are: Will Hays, Irving Thalberg, Carl Laemmle, Cecil B. De Mille, Mary Pickford, Will Rogers, Carl Laemmle Jr., Louis B. Mayer, Maureen O'Sullivan, Mary Brian and Buddy Rogers. A very unusual and historic photo. **$300 – $500**

123. Vintage publicity still featuring Lon Chaney, Jr. in *Son of Dracula*. (Universal, 1943) Vintage 8 in. x 10 in. black and white publicity still featuring stars Lon Chaney, Jr. and Louise Allbritton. **$200 – $300**

126. Jeanette MacDonald vintage original still by Richee from *Let's Go Native*. (Paramount, 1930) Pre-code image of songbird MacDonald in lingerie with original printed blurb on the verso titled *"Boudoir Tendencies"*. This portrait was made to publicize the 1930 Paramount film *Let's Go Native*, and is stamped on the verso with Paramount photograph and photographer information *"Photograph by Eugene Robert Richee"*. **$300 – $400**

124. Cecil B. De Mille vintage original portrait by Hurrell (1931). 8 in. x 10 in. double-weight silver gelatin print. This brilliant portrait is from De Mille's year at MGM, and depicts De Mille holding a shell with a pearl in it. De Mille was making *Madam Satan* during this period. This still has it all – original paper blurb attached to the verso, stamp from MGM crediting Hurrell, and Hurrell's blind stamp embossed at the bottom front right margin. **$300 – $400**

127. *Alice in Wonderland* vintage oversize portrait. (Paramount, 1933) Vintage original 11 in. x 14 in. still photo, a charming image of Alice (Charlotte Henry) standing next to a mirror, with her reflected image to left. Much of this film is adapted from Louis Carroll's "Through the Looking Glass", and this image refers to the fact that Alice does travel to the reverse side of the mirror in the film. Stamped on the verso, *"EUGENE ROBERT RICHEE"*; a fragment of the original studio paper label has survived. **$300 – $400**

129. Pair of vintage oversize portraits from *Cain and Mabel*. (Warner Bros., 1936) One of Marion Davies, and one of Davies in a romantic embrace with Clark Gable. Both photos are double-weight and on special paper with rag edge. Both have the embossed stamp of photographer *"JAMES MANATT HOLLYWOOD"*. **$300 – $500**

128. Set of fourteen vintage U.S. stills from *Alice in Wonderland*. (Paramount, 1933) All-star adaptation of Lewis Carroll, these stills show, among others, Charlotte Henry (Alice), Sterling Holloway (the Frog), Edna May Oliver (the Red Queen), Louise Fazenda (the White Queen), Alison Skipworth (the Duchess). [Only four shown]. **$500 – $750**

130. Vintage original cheesecake portrait of Shirley Temple, c. 1935. An 8 in. x 10 in. portrait silhouette of Temple in a bathing suit. A keybook still with two original binder holes, it was likely done for *Curly Top.* An unusual portrait of the child star. **$300 – $400**

131. Vintage original Max Munn Autrey portrait still of Shirley Temple. An 8 in. x 10 in. portrait of the brilliant child actress during her first year of stardom, featuring an untypical sneering pose of the usually cheery child. Credited as *"Fox Film Player"* at the bottom front margin. Back is stamped *"Credit to Fox Film will be appreciated Photo by Max Munn Autrey."* **$300 – $400**

133. Carole Lombard vintage still (1933). An 8 in. x 10 in. portrait image from Paramount from the same sitting as the previous portrait. This is an original contact print made from the original 8 in. x 10 in. negative, giving the print extreme clarity. This pose is so revealing, it may not have been published. Note her robe with *"CL"* monogram at the left. **$300 – $500**

132. Carole Lombard vintage still (1933). An 8 in. x 10 in. portrait image copyright by Paramount Pictures, 1933 (at bottom of still). A stunning and revealing pre-code image of Lombard, acceptable for publication prior to the stricter code imposed on films and film advertising in 1934. **$300 – $500**

134. Carole Lombard vintage still (1934). An 8 in. x 10 in., very rare image of Howard Hawks working on the set with Lombard. This still was likely not published due to Lombard's revealing décolletage, but rescued before a censor stamp was placed on it. Verso does include an *"Exclusive"* stamp for Fawcett publications, the original attached blurb and the photographers stamp *"Photo by Irving Lippman, Columbia Studios."* Light stain at the lower left. **$300 – $500**

135. Carole Lombard vintage still (1935). An 8 in. x 10 in. candid still, revealing her attractive legs as she relaxes after tennis with a cigarette. The still has the original printed studio publicity blurb on the back, and was used to publicize her Paramount film *Hands Across the Table*. **$300 – $500**

136. Rita Hayworth original advertising still portrait (1939). An 8 in. x 10 in. silver gelatin print of a pre-star Hayworth posing for stocking manufacturer Al de Mond. There is no photo information on this still, but was likely photographed by Charles Rhodes for *Click Magazine*. **$300 – $400**

137. Rita Hayworth original advertising still portrait (1939). An 8 in. x 10 in. silver gelatin print of a pre-star Hayworth posing for Al de Mond Stockings. Extremely rare and sexy image of Rita, who wears little make-up; a more revealing image of her than we have ever seen. Original stamps on back are *"Oct. 31, 1939"* and *"Photographed exclusively for Fawcett Publications Must not be reproduced without their permission, Credit: Charles Rhodes."* Considering the candidness of the still, it likely that this was an exclusive photo to appear in a cheesy publication, very possibly *Click Magazine*. **$300 – $400**

138. *Citizen Kane* original herald. (RKO, 1941) 6 in. x 9 in. closed, 9 in. x 12 in. open. Cover and verso image is a version of the one-sheet style A poster. The interior features a collage of images from the story with the Mercury actors. This is like having an original mini-poster for this most sought after Orson Welles title! Folded slightly unevenly, otherwise mint. **$300 – $400**

139. *Citizen Kane* original vintage still. (RKO, 1941) This 8 in. x 10 in. vintage still shows the reception scene celebrating the success of Kane's newspaper. At the banquet table, with ice sculptures of the characters in the background are Everett Sloane as Mr. Bernstein, Joseph Cotton as Leland, and Orson Welles as Kane. **$300 – $400**

141. *Sunset Boulevard* vintage 8 in. x 10 in. still. (Paramount, 1950) The climatic finale – Gloria Swanson portraying the brilliant and demented silent screen star Norma Desmond as speaks to the newsreel cameraman, *"Mr. De Mille, I'm ready for my close-up."* THERE IS NO LOBBY CARD OF THIS, one of the most legendary moments in film history. The feel of this Billy Wilder classic is conjured in this one image. **$300 – $500**

140. Pair of Elizabeth Taylor lobby cards from the beginning of her career: *National Velvet* and *Courage of Lassie*. This lot features a lobby card from *National Velvet* (MGM, 1944) – one the best cards from set, with a very young Taylor in jockey's uniform; and *Courage of Lassie* (MGM, 1946) – a nice card of a teenage Taylor with Morgan and Lassie. Lobbies showing a young Taylor are very scarce, and there are very few of them. **$300 – $400**

142. Vintage publicity still of Michael Rennie and "Gort" from *The Day the Earth Stood Still*. (TCF, 1951) Vintage 8 in. x 10 in. black and white photograph featuring the two stars from the film. **$200 – $300**

143. Key book still from *This Island Earth* featuring make-up effects artist Bud Westmore. (Universal, 1955) Vintage 8 in. x 10 in. black and white key book still from the film on linen, with verso snipe *"Monster Maker – Make-up wizard Bud Westmore puts finishing touches on his newest creation the Mutant…"* **$200 – $300**

144. *The Graduate* vintage oversize photo. (Embassy Pictures, 1967) Vintage double-weight 11 in. x 14 in. photograph, an excellent image of the key scene between Mrs. Robinson (Anne Bancroft) and Benjamin Braddock (Dustin Hoffman), from which much of the story's conflict stems! Photo by Bob Willoughby. **$300 – $400**

145. *The Matrimonial Web* one-sheet poster. (Vitagraph, 1921) Alice Calhoun starred in this melodrama about a gang of opium smugglers using a hidden wireless for their dope pushing. The poster shows the scene at film's end, when Calhoun has found the wireless. On linen, condition B+. **$400 – $600**

146. *Jimmy and Sally* one-sheet poster. (Fox, 1933) Un-backed, virtually mint, for pre-Code stone litho. (Note artwork of nude lady in background.) Condition: A. **$300 – $500**

147. Buster Keaton *Parlor Bedroom & Bath* theater poster. (MGM, 1931) Original silk-screen window poster for this Buster Keaton sound feature. Made for the front window or lobby of the Loew's Warfield Theatre. Condition: B, with some tears. Measures 21 in. x 27 in. **$200 – $300**

149. Rare Stone Litho one-sheet poster for *The Return of Chandu*. (Principal Pictures, 1934) Bela Lugosi stars in this film as the hero magician. This one-sheet is a beautiful, rare Stone Lithograph. On linen. Condition: A. **$600 – $800**

148. *Adorable* one-sheet poster. (Fox, 1933) On linen, superb stone litho portraits of the two main stars. This was the first American film credit for Billy Wilder (billed as Billie Wilder, under story credit). Routine touch up at edge borders and on folds, otherwise original pre-backed condition appears to be excellent, with really rich colors. Condition: A-. **$600 – $800**

150. *TransAtlantic Tunnel* one-sheet poster. (Gaumont, 1935) This one-sheet is a gorgeous Stone Lithograph and is very rare. The film is a wonderful example of early science-fiction, and was based upon a 1932 French-German film called *The Tunnel*. Dramatic artwwork. Condition: A. **$1,000 – $1,500**

151. Rare one-sheet poster for *The Thin Man*. (MGM, 1934) Based on the classic Dashiell Hammett book of the same title, this film stars William Powell as the lead character with Myrna Loy playing his wife. Making most critics' top film lists including the American Film Institute, *The Thin Man* is one of the true Hollywood classics. This gorgeous poster features the two main stars embracing and has bright vivid colors; it is exceedingly rare. Of the three known copies of this poster, this is the only example being totally un-restored and off linen. Condition: A. **$20,000 – $25,000**

152. *Frankenstein* one-sheet poster for the 1947 re-release. (Universal, 1931 – 1947 re-release) From Universal's 1947 re-release of the 1931 film classic, this rare and original linen-backed poster was created for the greatest horror film ever made, featuring an iconic image of "The Monster" – the very same artwork chosen by the studio to grace the cover of its 1999 DVD release of the film. Bold and colorful, this exceptional, museum-quality *Frankenstein* poster is a "must have" for collectors. Condition: A. **$15,000 – $20,000**

153. ***The Bride of Frankenstein* Swedish poster.** (Universal, 1935) Measures 27 in. x 39 ½ in. The taglines in Swedish read: *"The new Frankenstein film!…Director: James Whale – creator of THE INVISIBLE MAN."* Striking Art Deco design by Fuchs, and check out the strong erotic dynamic in the artwork of Karloff and Lanchester. Very uncommon poster, and certainly from the film's original release. This poster is unfolded, un-backed, and un-restored. There were two 1 in. (2.5 cm) tears neatly mended on back with archival tape, and several tiny tears between ¼ in. (0.6 cm) and 1/8 in. (0.3 cm.) also imperceptibly mended on back. This poster is in miraculous condition. A. **$6,000 – $9,000**

154. ***Black Cat* Swedish one-sheet poster.** (Universal, 1934) This film stars the horror classic duo of Bela Lugosi and Boris Karloff. An original release one-sheet from Sweden, this poster recently sold for $12,600 in July, 2006. On linen. Condition: A. **$4,000 – $6,000**

155. Very rare *Son of Dracula* one-sheet poster. (Universal, 1943) The one-sheet is by far the rarest of all posters from this classic Universal film. The film stars Lon Chaney, Jr. (Wolf Man) as Count Alucard, who travels to America to find "fresh victims". Condition: A. **$4,000 – $6,000**

156. ***Juggernaut* one-sheet poster.** (Grand National, 1936) Boris Karloff stars as an evil doctor attempting to steal money. Vibrant colors. On linen. Condition: A. **$600 – $800**

158. ***Love on the Run* one-sheet poster.** (MGM, 1936) Clark Gable and Joan Crawford romance. On linen, A-. **$600 – $900**

157. ***I Conquer the Sea* one-sheet poster.** (Majestic, 1936) *I Conquer The Sea* is a tale of whales and the men who hunt them. Starring Steffi Duna and Stanley Morner (before he changed his name to Dennis Morgan), the low budget film was made by Majestic Pictures in 1936. The poster depicts, in wonderful color images, a large whale breaching the surface of the sea while terrified hunters surround the huge beast. Condition: B, with some fold separations. **$200 – $300**

159. ***True Confession* one-sheet poster.** (Paramount, 1937) Wonderful colors on this screwball comedy poster. Un-restored and un-backed, a few minor pinholes, and a couple of very minor fold separations. Verso stamp shows through (barely), only if held up to the light at just the right angle. Condition: A. **$2,000 – $2,500**

160. *Vivacious Lady* one-sheet poster. (RKO, 1938) From the film starring Ginger Rogers and James Stewart. This film was the recipient of two Academy Award nominations. Surviving one-sheets of this title are quite scarce, and rarely come up at auction; this example is especially nice. On linen. Condition: A. **$400 – $600**

162. *Five Graves to Cairo* one-sheet poster. (Paramount, 1943) Billy Wilder's third film as director, and only his second in the USA. Poster is on linen. Touch ups to the folds, and there were many small tears at the folds. Condition: B+. **$500 – $750**

161. *Alexander's Ragtime Band* one-sheet poster. (TCF, 1938) Alice Faye, Tyrone Power, and Don Ameche star in this classic musical. Condition: A-, on linen. **$2,000 – $3,000**

163. *Bluebeard* one-sheet poster. (PRC, 1944) Extremely rare poster for horror film by Edgar Ulmer. Featured in Borst's, *Graven Images*, p. 135. Linen backed, poster originally had fold tears and tape on back, conservation has greatly improved its appearance, condition: B+. **$800 – $1,200**

164. ***Lady in the Dark* one-sheet poster.** (Paramount, 1944) From the film starring Ginger Rogers and Ray Milland. This film was the recipient of three Academy Award nominations. Surviving one-sheets of this title are quite scarce, and rarely come up at auction; this is a fine example. On linen. Condition: A. **$300 – $500**

166. ***Somewhere in the Night* one-sheet poster.** (TCF, 1945) One of a few films that all appeared right at the end of World War II, about a returning veteran suffering from amnesia. This stone litho poster has always been collected for its graphics and colors. On linen, A-. **$750 – $1,000**

165. ***Christmas Holiday* one-sheet poster.** (Universal, 1944) Bizarrely cast film noir, adapted from Somerset Maugham, directed by Robert Siodmak. Deanna Durbin portrays a very bad girl who is trying to help her husband, Gene Kelly, who is a murderer. Linen backed. Very minor fold touch up, 4 in. diagonal crease across bottom of "Kelly" in Gene Kelly credit has been smoothed. Condition: A-. **$450 – $600**

167. ***Deadline at Dawn* one-sheet poster.** (RKO, 1946) This film noir was the only movie directed by Harold Clurman, of Group Theater fame. Screenplay by Clifford Odets, adapted from novel by William Irish (Cornell Woolrich). On linen, with routine fold touch ups. Condition: A-. **$300 – $400**

168. *Kiss of Death* one-sheet poster. (TCF, 1947) Classic gangster film, famous for Richard Widmark's film debut as a psychopath who giggles as he murders old ladies. The poster is famous because it is a stone litho deliberately designed to be printed in black and white and full-bleed (without borders) to heighten its film noir look. Condition: A. **$2,000 – $2,500**

169. *The Revenge Rider* one-sheet poster. (Columbia, 1935) Stone litho for Tim McCoy B-Western. On linen. Condition: B+. **$800 – $1,200**

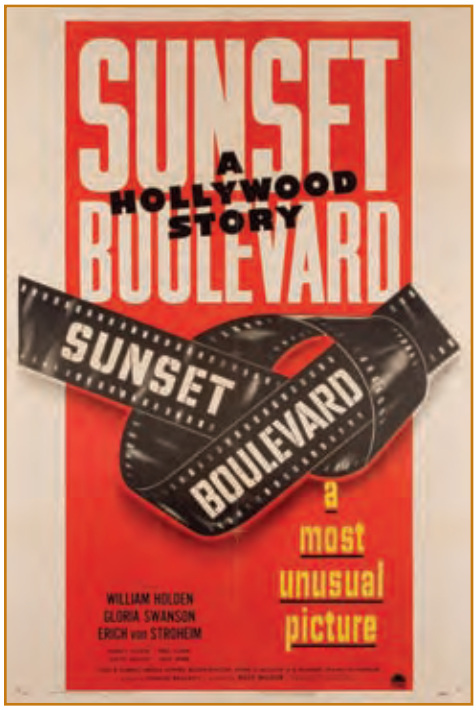
170. Collection of Charles Starratt one-sheet posters for 1940s Westerns. A trio of original one-sheet posters featuring Cowboy star Charles Starratt with Smiley Burnette. These 1940s Westerns, made and released by Columbia Pictures include *Cowboy From Lonesome River, Laramie* and *Across the Badlands.* Condition: A to B. **$200 – $300**

171. Archive of "Saturday Matinee Specials" film posters for Westerns. A trio of "Saturday Matinee" Wild West movie one-sheet posters from the heyday of Gower Gulch Westerns – *Crossed Trails* (Johnny Mack Brown), Clayton "the Lone Ranger" Moore in *The Ghost of Zorro* and *Roarin' Lead* starring the Three Mesquiteers – Robert Livingston, Ray "Crash" Corrigan and Max "Lullaby" Terhune. Condition: A to B. **$200 – $300**

172. Collection of Western one-sheet posters. Three rip-roaring Western one-sheet posters from the 1940s – *Sante Fe Uprising* (Allan "Rocky" Lane as 'Red Ryder' and a very young Bobby Blake as "Little Beaver"), *Bandit Ranger* (Tim Holt and "Ukelele Ike" Edwards) and *Springtime in the Sierras* starring that "King of the Cowboys" Roy Rogers! Condition: A to B. **$200 – $300**

173. *Abbott & Costello Meet Frankenstein* one-sheet poster. (Realart, R-1956) This vibrant & lively poster is considered by most people to be superior to the original released one-sheet. Bela Lugosi is back as Dracula, Lon Chaney reprises his role as The Wolf Man, and Glenn Strange is "The Monster". The Realart is scarce and again superior to the original. Condition: A. Un-restored. **$1,200 – $1,500**

174. *Abbott and Costello Meet Dr. Jekyll and Mr. Hyde* one-sheet poster. (Universal, 1953) Universal once again combines a monster (Boris Karloff) with its comedy duo. Because of its vibrant colors, this poster has become highly collectible and much harder to find. On linen. Condition: A. **$600 – $800**



175. *Sunset Boulevard* style B one-sheet poster. (Paramount, 1950) Classic Billy Wilder Hollywood film noir. Poster is in folded, un-restored condition. There is minor corner rounding, a chip at the bottom left corner edge, small pin holes at the top two corner edges, one pin hole in the blank white margin at the upper right side and a tiny edge tear just below the middle right area, also minor holes at folds. None of these flaws amounts to much, and color is vibrant and unfaded. Displays near mint. Condition: A-. **$2,500 – $3,000**

176. ***Satan in Skirts* one-sheet poster (1952 re-issue).** (UA, 1944 – 1952 re-issue) Originally released as *Guest in the House*, but for this re-release through Astor Pictures, the title was changed to make the film sound more provocative. This re-issue poster is outrageous and outrageously scarce as well. Condition: A. **$300 – $400**

178. ***Juvenile Jungle* one-sheet poster.** (Republic, 1958) The story of a planned kidnapping which goes awry when the gang leader falls for the victim. Folded poster is un-restored and essentially mint. Condition: A. **$300 – $400**

177. ***Reform School Girl* one-sheet poster.** (AIP, 1957) One-sheet poster from the 1957 AIP teenage angst flick *Reform School Girl* starring Gloria Costello and Ed "Kookie" Byrnes. Condition: A, with minor pinholes. **$200 – $300**

179. ***Spook Chasers* one-sheet poster.** (Allied Artists, 1957) Pin hole tears at the corners, and some minor paper loss at the center horizontal fold; otherwise, Condition: A. **$200 – $300**

180. ***The Day the Earth Stood Still* one-sheet poster.** (TCF, 1951) Considered the premiere science-fiction epic of the 1950s, this fantastic one-sheet poster features stunning artwork with a large image of Gort incinerating the assembled military force while cradling the lingerie-clad damsel in his arms – an homage to *King Kong*. On linen. Condition: A. **$10,000 – $12,000**

181. *Invasion of the Saucer Men* **one-sheet poster.** (AIP, 1957) One of the most sought after of all 1950s science fiction posters, this is an example in fantastic condition, un-backed and un-restored. It has 13 tiny pinholes in blank margins, and one very minor fold separation of about ½ in. which has been neatly mended on back with archival tape. It will be almost impossible to find a better example of this poster, and the colors are as vibrant as the day it was first printed. Condition: A-. **$6,000 – $8,000**

182. ***Lost Planet Airmen* one-sheet poster.** (Republic, 1951) First release in feature form of what had been a 1949 serial, *King of the Rocket Men*. The artwork used for this very rare poster is different from any used two years earlier. On linen. Condition: A-. **$1,500 – $2,000**

184. ***The Beach Girls and the Monster* one-sheet poster.** (U.S. Films, 1965) This crazy teen exploitation poster has it all: surfboard, beach bunnies, kelp monster, even music by Frank Sinatra Jr.! Condition B+ **$300 – $500**

183. ***Invasion of the Body Snatchers* one-sheet poster.** (Allied Artists, 1956) Classic Don Siegel B-movie about an alien invasion. This poster is in astonishing un-backed, un-restored, utterly and in perfectly ***MINT*** condition. Condition: A. **$2,500 – $3,000**

185. ***Who's That Knocking At My Door* one-sheet poster.** (Trimod/Joseph Brenner, 1967) Martin Scorsese's first feature film, and a very scarce poster. This is the rare first printing of this poster with day-glo lettering. On linen, B+. **$500 – $750**

186. ***The Producers* style B one-sheet poster.** (AVCO/Embassy, 1968) The style B design for this legendary comedy classic features a Hitler-mustached showgirl from the "Springtime for Hitler" number. On linen. Condition: A. **$300 – $500**

188. ***Easy Rider* one-sheet poster.** (Columbia, 1969) Uncommon style C poster for the classic biker road movie. Desirable, because most of the other one sheets for this film have a lot more text intruding on the image of Fonda. On linen, with touch-ups to the folds. Condition: A-. **$500 – $750**

187. ***Midnight Cowboy* one-sheet poster, printed in the USA for Spanish-speaking theaters.** (UA, 1969) Features a unique design not used in the English-language American posters. Condition B+. **$300 – $400**

189. ***Heat* one-sheet poster.** (Andy Warhol, 1972) Andy Warhol-produced Paul Morrisey film with Joe Dallesandro. Photograph by Francesco Scavullo. A classic American independent cult film. Condition: A, with minor wear to the fold intersections. **$300 – $400**

190. Collection of exploitation/action one-sheet posters and film ephemera. A wonderfully warped collection of Exploitation and Action one-sheet movie posters and related film ephemera. Titles include: Bruce Lee's *Return of the Dragon*; Nazi love camp expose *Ordered to Love*; *Scream & Scream Again*; *Blood Fiend* (Christopher Lee); and a Tor Johnson scream-fest, *The Beast of Yucca Flats.* Also included in this lot is a window card from *Taste the Blood of Dracula* as well as a paperback movie tie-in entitled *Dracula*, starring Hammer Film's most important Count Dracula, Christopher Lee, who has signed the title page. **$300 – $500**

191. *The Long Goodbye* one-sheet poster. (UA, 1973) Robert Altman film noir, adapted from Raymond Chandler. Rare original style by Richard Amsel, done like a Magritte surrealist painting. Condition: A. **$300 – $400**

192. *Cockfigher* one-sheet poster. (New World, 1974) The Monte Hellman cult film, from the Charles Willeford book. Rare, as almost all posters are under alternate title *Born to Kill*. **$300 – $400**

193. *Scarface* advance one-sheet poster. (Universal, 1983) Scarce poster for the Brian dePalma cult gangster classic. On linen. Condition: A-. **$300 – $500**

194. ***Girls With Auburn Hair* window card.** (c. 1900) The very earliest films were viewed on penny arcade machines (the notice at bottom reads: "Not Responsible for Dimes or Nickels dropped in Machines, please look at your coin before dropping.") Posters from the earliest films featuring actual screen images are of the highest possible rarity. Hand-made poster with mounted original photo from this film (with a probable length of one or two minutes), some staining and wear to blank edges, condition: B+. **$300 – $400**

196. ***Dimples* window card.** (TCF, 1936) A classic Shirley Temple vehicle set in New York City during the mid-1800s, this film is about a child who lives with her pickpocket grandfather and is given a chance to become a stage actress by an elderly woman. The film incorporates songs and ends with a big minstrel show. The card has been backed and cleaned. All original paper is present, and there has been minor airbrushing in the upper blank area and in small portions of the background. There was a bend in the upper blank area, a minor bend at the lower right corner, a tiny tear above that in the blank white border, and a scratch which crosses Temple's cheek in the larger left image in which she scowls. This fantastic poster is very clean, bright and colorful. Condition: A-. **$400 – $600**

195. ***He Who Gets Slapped* window card.** (MGM, 1924) Strong design for expressionist clown film starring Lon Chaney, directed by Victor Seastrom. This is usually referred to as the first film released by Metro-Goldwyn-Mayer. Condition: A. **$600 – $900**

197. ***Libeled Lady* jumbo window card, 22 x 28.** (MGM, 1936) Classic comedy with a topnotch cast (Harlow, Loy, Powell, Tracy); all posters from this film are very scarce. Professionally paper backed. Condition: A-. **$600 – $900**

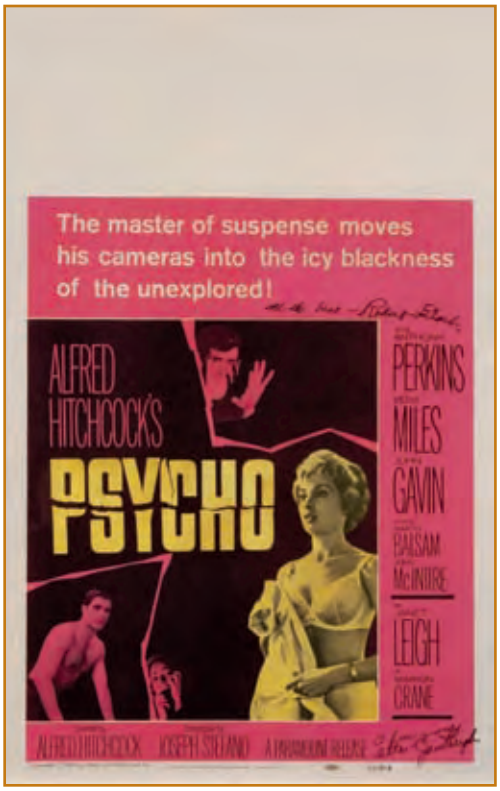
198. ***Ninotchka* window card.** (MGM, 1939) This poster features the famous slogan "GARBO LAUGHS." Ernst Lubitsch directed this film from a sparkling script written by Billy Wilder and Charles Brackett. Paper backed, condition: A-. **$750 – $1,250**

199. ***To Be or Not to Be* window card.** (UA, 1942) A superb, scarce window card from this Ernst Lubitsch classic starring Carole Lombard and Jack Benny. This was Lombard's last film before her tragic death in a plane crash. Condition: A. **$200 – $300**

200. ***The Wolf Man* window card.** (Universal, 1941) An iconic image of the Wolf Man, the last of the monsters created during the golden age of Universal horror. This poster was originally folded once horizontally, and has now been conserved and flattened. There has some been some skillful but basically minor touch-up done along the old fold line. A couple of the small letters "U.S." were painted in the copyright info "Country of Origin U.S.A/", and there has been a little paint in the top blank margin where a theater name was once written. None of this amounts to much, and this is a particularly nice example of this very scarce poster. Condition: A-. **$6,000 – $8,000**

201. Collection of three window cards from: *Creature from the Black Lagoon*, *Revenge of the Creature*, and *The Creature Walks Among Us*. This exceptional lot consists of three window cards, one from each of the following films: *Creature from the Black Lagoon* (Universal, 1954) A vintage original 14 in. x 22 in. (35 x 55 cm) window card poster. Condition: A. This poster is un-restored and has exceptionally nice colors. [offered with]: *Revenge of the Creature* (1955) A vintage original 14 in. x 22 in. (35 x 55 cm.) window card poster; part of theater snipe remains, the poster itself is in superlative condition, with two tiny staple holes hidden underneath the snipe. This has to be absolutely one of the very finest examples known of this poster. Un-restored and effectively mint. Condition: A. [offered with]: *The Creature Walks Among Us* (Universal, 1956) A vintage original 14 in. x 22 in. (35 x 55 cm.) window card poster, paper backed, blank margin was replaced, and there was originally a vertical fold line. The poster now displays as very clean, Condition: B+. **$3,000 – $3,500**

202. *Paths of Glory* window card. (UA, 1958) By far the best art for this classic anti-war film, directed by Stanley Kubrick from a screenplay by Jim Thompson. Condition: A. **$300 – $400**



203. Paper-backed window card from *Psycho* signed by Janet Leigh and Robert Bloch, the writer of the original novel. (Paramount, 1960) Signed with sentiment at the upper right in black ink, *"All the best, Robert Block"*, and countersigned at the lower right corner *"A few years later. Janet Leigh"*. Condition: A. **$300 – $500**

204. ***Derby Day* "Our Gang" lobby card.** (Hal Roach, 1923) Here is the first cast of "Our Gang" characters in one of their early silent comedy shorts. With a racially integrated cast, the story involved the kids having their own derby day, with bikes and wagons. Here they all are shown at the gate of the derby. Condition: A. **$300 – $400**

205. ***The Temptress* lobby card.** (MGM, 1926) Greta Garbo and Antonio Moreno are here depicted as he is about to strangle her. This film was originally directed by Garbo's mentor from Sweden, Mauritz Stiller, but Stiller made Mayer and others unhappy with his shooting methods, and they replaced him with Fred Niblo. Condition: A-. **$400 – $600**

206. ***Love Before Breakfast* lobby card.** (Universal, 1936) From the film starring Carole Lombard, this scarce lobby card features a wonderful large image of Carole and co-star Preston Foster. Condition: A. **$200 – $300**

207. ***Wild Women of Borneo* title lobby card.** (First Division, 1931) Outrageous exploitation artwork for this documentary. Condition: A. **$300 – $500**

208. ***Now and Forever* lobby card.** (Paramount, 1934) Starring Shirley Temple, Carole Lombard and Gary Cooper. A superb image on this scarce lobby card, featuring all three stars in an emotional scene from the film. Condition: A. **$200 – $300**

209. ***The Philadelphia Story* lobby card.** (MGM, 1940) This card features the four main players from one of the finest sophisticated screwball comedies of all time. James Stewart (who won an Academy Award for this film) confronts Katharine Hepburn, and the blurb reads "I never asked a girl to marry me before… I'm confused!" Lobbies from this film are scarce, especially those showing Stewart, Hepburn, and Cary Grant. Condition: B+. **$600 – $900**

210. ***Pardon My Pups* lobby card.** (TCF, 1934) This short film (Temple was then all of four years old) was made just before Shirley was promoted to Fox features. This is likely the only card to prominently feature Temple, as the film was a vehicle for Junior Coghlan. Obviously, extremely rare to find any card of Shirley at the very beginning of her career. Condition: A-. **$400 – $600**

211. ***Captain January* jumbo lobby card.** (TCF, 1936) Rarely found linen-textured card from the popular Shirley Temple vehicle. Best remembered for her dances with Buddy Ebsen, the film tells the story of an orphan who lives with a lighthouse keeper and is threatened by a truant officer – all the ingredients perfect for a Temple film! The card has been professionally backed and cleaned, and a tear in the lower right corner has been repaired. Condition: A-. **$450 – $600**

212. ***Dr. Jekyll and Mr. Hyde* British 8 x 10 lobby card.** (Paramount, 1931) Classic scene where Hyde is about to make Muriel Carew (Rose Hobart) very unhappy. This is a British foh (front of house) lobby card, printed on cardboard paper similar to that used on American lobby cards of the same period. Images of Hyde from this film's original release are rare. *Near mint*. **$300 – $400**

213. ***Little Miss Marker* lobby card.** (Paramount, 1934) Vintage original lobby card featuring a portrait shot of Shirley Temple, Dorothy Dell and Adolphe Menjou. Temple was loaned to Paramount to star in this Damon Runyon tale about a child left as a marker for a gambling debt. Condition A -. **$300 – $400**

214. ***The Magnificent Ambersons* title lobby card.** (RKO, 1942) Scarce title card for Welles' second film, critically reviled at the time of its release and now considered a masterpiece. Condition A-.
$500 – $750

217. ***The Lady from Shanghai* lobby card #6.** (Columbia, 1947) Classic film noir directed by Orson Welles, this is the one pin-up image of Hayworth from the lobby set. As Welles was making this film, his relation with Hayworth, then his wife, was falling apart. As he memorably says at film's end: "Maybe if I live long enough I can forget her, or maybe I'll die trying." Condition: A-. **$500 – $750**

215. ***Macbeth* lobby card #6.** (Republic, 1948) One of the best cards from Orson Welles' first Shakespeare film. Condition: A.
$300 – $400

218. ***The Lady from Shanghai* lobby card #8.** (Columbia, 1947) Classic film noir with Orson Welles and Rita Hayworth, one of very few cards that shows both of them. Condition: A. **$300 – $400**

216. ***Third Man* lobby card #1.** One of only two cards that show Orson Welles from the classic Carol Reed film noir written by Graham Greene and set in a desolate post-War Vienna. Condition A-.
$300 – $400

219. *Gilda* lobby card. (Columbia, 1946) Classic Rita Hayworth film noir. "Excitement runs high at the exotic carnival." Hayworth and Ford in costume. Condition: A. **$300 – $400**

222. *Born to Kill* title card. (RKO, 1947) Brilliant film noir featuring Claire Trevor in one her most classic portrayals of a femme fatale ever committed to film, and a terrifying Lawrence Tierney as her brutal lover. Condition: A-. **$300 – $500**

220. *Gilda* lobby card. (Columbia, 1946) Classic Rita Hayworth film noir. Brilliant composition on this scene card captures the noir feel and the dynamics of the three main characters' relationships. The blurb reads *"A jealous husband indignantly eyes his bride!"* Condition: A. **$400 – $600**

223. *Cover Girl* lobby card. (Columbia, 1944) A charming and sexy portrait of Rita Hayworth in a revealing showgirl costume. Condition: A. **$300 – $500**

221. *When Worlds Collide* lobby card signed by George Pal. (Paramount, 1951) George Pal inscribed (in ink) #1 lobby card for his 1951 Paramount sci-fi classic *When Worlds Collide.* Color image of huge rocket ship under construction dominates center of card with ink inscription at lower left. Verso is stamped *"Cozy Theater, 320 S. Broadway, Los Angeles"*. Verso tape repair to margin tear to the left of the signature, which does not affect the autograph or inscription. Condition: A- / B+. **$250 – $350**

224. ***Attack of the Crab Monsters* lobby cards, set of five including the #9.** (Allied Artists, 1957) A complete set of four original cards, plus the later #9 issue. *Attack of the Crab Monsters* had an original lobby card set of four cards, and there was a very limited addition to the set called Lobby Card #9. Lobby Card #9 cards were designed to look as if they were from the original set; however, they showed a monster, which the original set did not have. Lobby Card #9s were made for *War of the Worlds*, *20,000,000 Miles to Earth*, *The Thing*, *Invaders from Mars*, and *Attack of the Crab Monsters.* None of these sets had a monster in the original set. Of the set offered here, three (including the #9) are mint; the two others exhibit corner pin holes and minor stains. **$200 – $300**

225. ***High Noon* lobby card #3.** (UA, 1952) The crucial scene from this film, as a lone Gary Cooper faces his enemies through the broken glass of a window. **$300 – $400**

226. ***The Hustler* lobby card #8.** (TCF, 1961) Wonderful scene showing the two stars, Paul Newman (as Eddie Felson) and Jackie Gleason (as Minnesota Fats) in the pool hall, their pool cues in hand. This is one of only two cards in the lobby set which reflect the pool playing theme. Condition: A. **$300 – $500**

227. ***The Graduate* lobby card.** (Embassy Pictures, 1967) One of the most sought-after of all lobby cards from the 1960s, with a classic image from the film. Condition: A. **$300 – $400**

228. *It Came from Outer Space* **insert poster.** (UIP, 1953) Light abrasions, incurred from original display, on the verso only. Condition: A. **$1,000 – $1,500**

230. *I Married a Monster from Outer Space* **insert poster.** (Paramount, 1958) Un-restored example of this poster. Condition: B+. **$400 – $600**

229. **Boris Karloff in** *The Devil Commands* **insert poster.** (Columbia, 1941) Condition: A. **$400 – $600**

231. *Evangeline* **half-sheet poster.** (Fox, 1919) Extremely rare half-sheet poster for this early silent film directed by Raoul Walsh, the legendary Hollywood director with a 52 year career directing such classic films as Bogart's *High Sierra* and Cagney's *White Heat*, and both stars in *The Roaring Twenties* as well as the John Wayne classic *Dark Command*. Walsh wrote and directed this early Fox Film production starring his then-wife Miriam Cooper, who appeared in 106 films during her silent career from 1910 to 1924. Condition: B. **$200 – $300**

232. ***Top Hat*** **half-sheet poster signed by Fred Astaire.** (RKO, 1935) This classic Astaire and Rogers film is considered by many to be the duo's best, featuring an unforgettable score by Irving Berlin, including such timeless tunes such as "Cheek to Cheek". Several great images of Astaire and Rogers adorn this poster, as well as an original full signature of Fred Astaire. This poster came from the collection of Jay Ward, the creator of Rocky & Bullwinkle. Condition: A / Very Fine. **$4,000 – $6,000**

233. ***King of the Zombies*** **half-sheet poster.** (Monogram Pictures, 1941) Light stains/soiling and usual margin pin holes. Condition: A-. The colors are quite vibrant and lush. **$200 – $300**

234. ***From Here to Eternity*** **half-sheet poster.** (Columbia, 1953) Winner of eight Oscars, including Best Picture. Paper backed. Condition: B+. **$300 – $500**

235. ***Beast from 20,000 Fathoms*** **half-sheet poster.** (Warner Bros., 1953) Adapted from a short story by Ray Bradbury, with special effects by Ray Harryhausen. Because of its layout, this is usually considered the best poster for this film. This poster is paper backed, and has two 3 in. (7.5 cm) neatly mended tears which go into bottom right red background, and a couple of similar mends at the bottom and on the left. The poster displays magnificently, but it has one special feature – of all the examples of this poster which have been seen, this one has by far the brightest colors. Condition: A-. **$3,000 – $3,500**

236. ***Them*** **half-sheet poster.** (Warner Bros., 1954) This is a very rare poster to begin with, much harder to find than either the one sheet or the insert, and it would be very difficult to find a nicer example of it. ***Very Fine+***. Condition: A-. **$1,500 – $2,000**

237. ***Man With the Golden Arm*** **half-sheet poster style B.** (UA, 1956) Otto Preminger directed this once-daring film with Frank Sinatra and Kim Novak, adapted from the Nelson Algren novel, about drug addiction in the world of jazz musicians. Famous for design by Saul Bass. Paper backed, poster was never folded. Condition: A-. **$400 – $600**

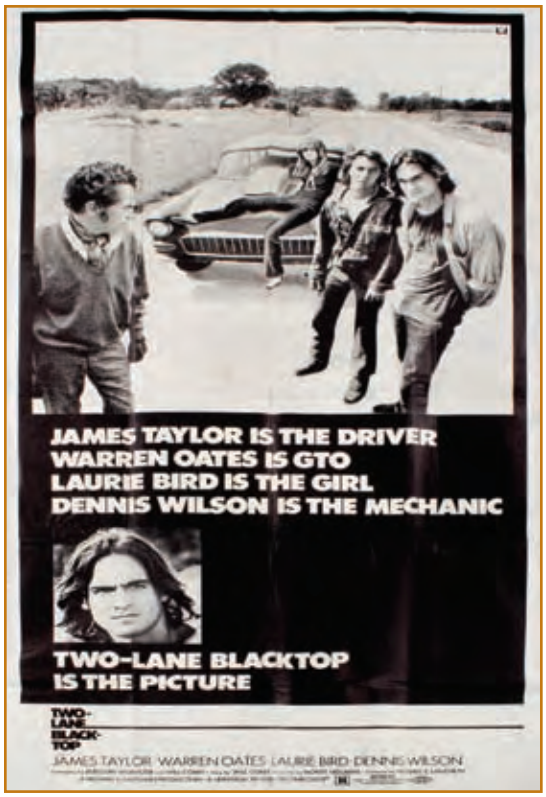
238. ***The Bride and the Beast*** **half-sheet poster.** (Allied Artists, 1958) Cellophane tape residue at three small margin tears. Condition: A. **$200 – $300**

239. ***Wild for Kicks*** **half-sheet poster.** (Renown-UK, 1960) Now classic camp exploitation film made and released as "Beat Girl" in England. **$300 – $400**

240. ***Ride the Wild Surf*** **half-sheet poster.** (Columbia, 1964) This poster features multiple images not present on the one-sheet. This is one of the best of all surf movie posters. Unfolded. Condition: A. **$300 – $500**

241. ***Citizen Kane* style A three-sheet poster.** (RKO, 1941) The only known copy of the style A three-sheet for Welles' legendary film directing debut. (The style B three-sheet, which is a boring version of the normal one-sheet, except on a larger scale, brought $39,100 at a Heritage auction in October, 2002, the only time it has appeared on the market.) This style A three-sheet has never previously been available. The artwork is without question the most dramatic and appropriate of all the RKO posters for this film. On linen; some minor repair to blank margins on either side, which left residue of very small bluish stains in blank areas. There are a few places along folds where touch-up could have been done, but, considering the great rarity of this piece, we prefer to leave the decision to a future buyer. Aside from traces of a few tiny pinholes, which have been filled in, this poster is essentially unused, and was obviously in exceptional condition even before backing. *Near Mint*. **$25,000 – $30,000**

242. ***House on Haunted Hill*** **three-sheet poster.** (Allied Artists, 1959) Truly classic 1950s horror, this was the film made with "Emergo" – skeletons which were supposed to explode from the screen at crucial moments (but, as the legend goes, kids with slingshots made quick work of the skeletons!). The wonderful artwork by Reynold Brown has always been prized by collectors, but virtually all the different sizes of posters made for this film share one unfortunate thing in common – almost all of them have different degrees of fading. This poster, however, has absolutely pristine colors and it is the first one we've seen in many years with colors as fresh and perfect as the day it was originally printed. Both the background black and the orange are flawless. On linen, with very minor touch-ups along fold lines. *Near mint.* **$2,000 – $2,500**



243. ***Two-Lane Blacktop*** **three-sheet poster.** (Universal, 1971) Classic cult film by Monte Hellman with Warren Oates and James Taylor, about a race across the Southwest between a 1955 Chevrolet and a new GTO. The poster is in one piece; various pinholes and minor small dings, Condition: B+. **$300 – $600**

244. ***Billy Jack*** **rare international style three-sheet poster.** (Warner Bros., 1971) 41 in. x 81 in., with fantastic artwork by Piero Ermanno Iaia. This exceptional poster was printed in one piece. Condition: A-. **$300 – $500**

245. ***The Mole People* six-sheet poster.** (Universal, 1956) Condition: A. **$1,500 – $2,000**

246. ***Giant* six-sheet poster.** (Warner Bros., 1956) For the film starring James Dean, Rock Hudson and Elizabeth Taylor in a Texas-size saga about ranching, oil, status, revenge, prejudice and love. Condition: A. **$500 – $700**

247. ***The Fly* / *Return of the Fly* double-feature British quad poster.** (TCF, 1959) For the original, as well as the classic sequel to *The Fly*, starring Vincent Price. Condition: A. **$2,000 – $3,000**

248. *Thunderball* British Quad poster. (UA, 1965) 30 in. x 40in. Artwork by Robert McGinnis, one of the nicest designs of any original James Bond poster. The vibrant colors really pop. On linen. Condition: A-. **$2,000 – $3,000**

249. *Catch Us If You Can* original British quad poster. (Warner Bros., 1965) 30 in. x 40 in. Director John Boorman shows the *Dave Clark Five* rock group as bad boys, in an attempt to cash in on rival *Beatles* success in films. Clever art by Chantrell makes the viewer imagine the poster has been defaced. This film was released in the U.S. as *Having a Wild Weekend*. On linen. Condition: A-. **$300 – $500**

250. *Man Who Fell To Earth* British Quad poster. (British Lion, 1976) 30 in. x 40 in. Original British poster for this British film by Nicholas Roeg, starring David Bowie as space alien searching for water for his dying planet. Unfolded. Condition: A-. **$300 – $400**

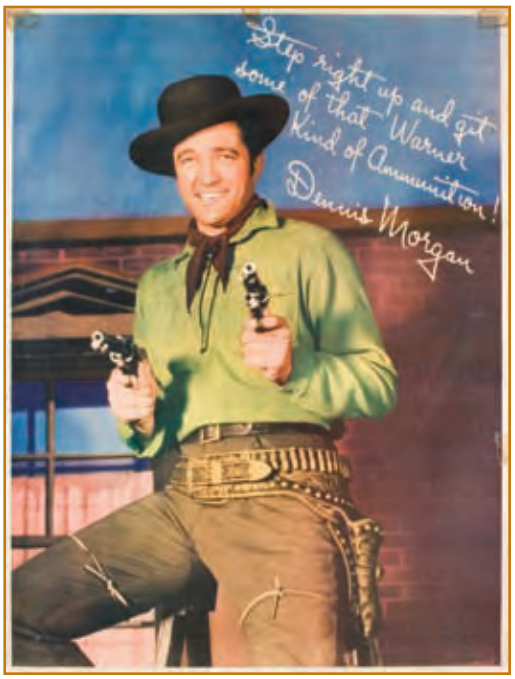
251. Olivia de Havilland Warner Bros. personality poster, c. 1941. Vintage original 30 in. x 40 in. special Warner Brothers personality poster, a glossy Kodachrome color poster of Olivia de Havilland in a western portrait image from her 1940 film *Santa Fe Trail*. Her facsimile reads *"You'll be sittin' pretty too, this year with Warners, 'Princess' Olivia de Havilland"*. The only known copy of this rare personality poster, printed on a heavy and expensive paper stock, which was likely created for a special Warner Brothers campaign, showing their top stars in Western images. There were others in this series, all using images of Warner stars from their circa 1940-41 Western films. This could have been created for a special Warner campaign, perhaps for the premiere of a western or a display for a War Fund Drive. Brilliant color photography with richly saturated color detail, the poster has been rolled for many years. Some of the rolling has created horizontal creases. There is some tearing to the edges and one image tear which has been back with archival tape. Printed at the very bottom right of the poster is *"Made in USA"*. The poster could easily be paper-backed. Condition: B. **$300 – $500**

252. Humphrey Bogart personality poster, c. 1940. Special Warner Brothers personality poster, 27 ½ in. x 39 ½ in. (69 x 99 cm), a glossy Kodachrome color poster of Humphrey Bogart in a western portrait image from his 1940 film *Virginia City*. The only known copy of this rare personality poster, printed on a heavy and expensive paper stock, which was likely created for a special Warner Brothers campaign, showing their top stars in Western images. There were others in this series, all using images of Warner stars from their circa 1940-41 Western films. This could have been created for a special Warner campaign, or perhaps for the premiere of a western. Brilliant color photography with richly saturated color detail, and an image of the great Bogey which you may not see anywhere else, not only for the color, but for the cowboy imagery. Bogart has written (in facsimile) *"Reach for your pen! Humphrey Bogart"*, this referring to the campaign for which the poster was created. It has been rolled for many years. Some of the rolling has created horizontal creases. Approximately 1 ¼ in. (3 cm) has been trimmed from each side, consisting mostly of the ½ in. (1.3 cm) blank white borders and ¾ in. (2 cm) of the sides of the image, consisting of color background. At the very bottom right of the poster, where *"Made in USA"* is printed, the *"in USA"* is missing. Very minor edge wear, mostly at the top blank white border, and several pin holes at the very center top white blank margin, with one pin hole just below that area in the orange background. This poster could easily be paper backed, and a skillful conservator could easily fill in the small area on the side that is missing, but the poster already displays beautifully. Condition: B+. **$1,000 – $1,500**

253. ***Scorched Earth*** **1938 propaganda film one-sheet poster (Lamont Pictures) together with a *Remember Pearl Harbor* (Republic) one-sheet poster.** Two one-sheet poster images of World War II that still has impact over sixty years later. *Scorched Earth – The Rape of China by the Japs* is an exploitation documentary, released by Lamont Pictures, detailing the horrors endured by the Chinese during the late 1930s by the invading Japanese. *Remember Pearl Harbor* was Republic Studios stirring propaganda piece of 1942 starring Don "Red" Barry and Allen Curtis. Haunting images. Each Condition: A with some weakness and/or small holes at the fold intersections. **$200 – $300**

255. ***The Day the Earth Stood Still*** **original U.S. pressbook, a French pressbook, and a French re-release poster.** (TCF, 1951) A fine trio of original advertising material from the film including a U.S. pressbook, a small format French pressbook, and a French poster for the film's re-release measuring 23 in. x 31 in. with fabulous colors, Condition: A with minor tears in the margin only. **$200 – $300**

254. Dennis Morgan Warner Bros. personality poster, c. 1941. Vintage original 30 in. x 40 in. special Warner Brothers personality poster, glossy Kodachrome color poster of Dennis Morgan in a western portrait image likely from his 1941 film *Bad Men of Missouri*. His facsimile inscription reads *"Step right up and git some of that Warner Brothers ammunition! Dennis Morgan."* The only known copy of this rare personality poster, printed on a heavy and expensive paper stock, which was likely created for a special Warner Brothers campaign, showing their top stars in Western images. There were others in this series, all using images of Warner stars from their circa 1940-41 Western films. This could have been created for a special Warner campaign, perhaps for the premiere of a western or a display for a War Fund Drive. Brilliant color photography with richly saturated color detail, the poster has been rolled for many years. Some of the rolling has created horizontal creases. Printed at the very bottom right of the poster is *"Made in USA"*. The poster could easily be paper-backed. Condition: B. **$200 – $400**



256. ***Miracle in Milan* Italian 55 x 78 poster.** (ENIC/deSica, 1951) Classic design by Brini for the fantasy film by Vittorio deSica, which is also considered the last of the great Italian neorealist films. On linen. Condition: A-. **$4,000 – $5,000**

258. ***Santo the Treasure of Dracula* oversize Mexican wrestling poster.** The masked wrestler movies from Mexico during the 1950s and 60s have provided many screen thrills, chills and laughter than many of their north of the border cousins. This oversize Mexican movie poster stars Aldo Monti as the famed and feared "Santo" as he battles the fanged one, himself, in *Santo et Le Tresor de Dracula (Santo and the Treasure of Dracula)*. Measures 57 in. x 42 in. Condition: A, with very minor holes at a few of the fold intersections. The colors are quite vibrant. **$200 – $300**

257. Belgian poster for *North by Northwest*. (MGM, 1959) 14 in. x 21 in. Linen-backed. Condition: A. **$300 – $500**

259. ***La Dolce Vita* original French 47 x 63 poster.** (Cineriz, 1960) Art by Yves Thos features the decadent party scene which director Federico Fellini used to expose the excesses of jet-set society. Technically a country-origin poster for this film, as it was a French/Italian co-production. On linen. Condition: A. **$300 – $500**

260. ***The Hustler* German poster.** (TCF, 1961) Best original poster from any country; shows Paul Newman and all of his costars (Jackie Gleason, George C. Scott, Piper Laurie), with graphics of pool balls. Artwork by Rehak. Condition: A, on linen. **$400 – $600**

261. ***The Killers* French poster.** (Universal, 1964) 22 in. x 31 in. Don Siegel directed this remake 1946 film noir, adapted from a Hemingway short story, starring Lee Marvin and Ronald Reagan in his last film. Very strong design by Guy Gerard Noel. Condition: A-, on linen. **$400 – $600**

262. ***Godzilla, King of the Monsters* Italian 55 x 78 poster.** (Re-issue c. 1965) Spectacular artwork of Godzilla towering over Tokyo, commuter train in mouth, highlighted by the American nuclear blast which created him. For the film's second release in Italy. On linen. Condition: B+. **$600 – $900**

263. **Beatles *Help!* Japanese poster.** (UA, 1965) 20 in. x 29 in. Condition: A-. **$400 – $600**

264. Beatles *Yellow Submarine* Japanese poster. (UA, 1968) 20 in. x 29 in.. Psychedelic poster, with wild colors and design. On linen, A-. **$600 – $900**

266. *The Incredible Mr. Limpett* original Italian poster. (Warner Bros., 1964) 39 in. x 55 in. Wonderful artwork focusing entirely on the animation in this Don Knotts film. On linen. Condition: A-. **$300 – $500**

265. *Doctor Zhivago* 40 x 60 roadshow release poster. (MGM, 1965) Rare rolled oversize bus shelter and subway poster from the film's limited Pre-Academy Awards Roadshow release, featuring painted portraits of the cast not found on general release material. On linen. Condition: A. **$300 – $500**

267. *A Man and a Woman* original Japanese poster. (1966), 20 in. x 28 in., one of the most striking poster designs (including two images of the LeMans-dominating Ford GT40 race car) for director Claude Lelouche's ultra-romantic French classic. Rolled. Condition: A. **$300 – $500**

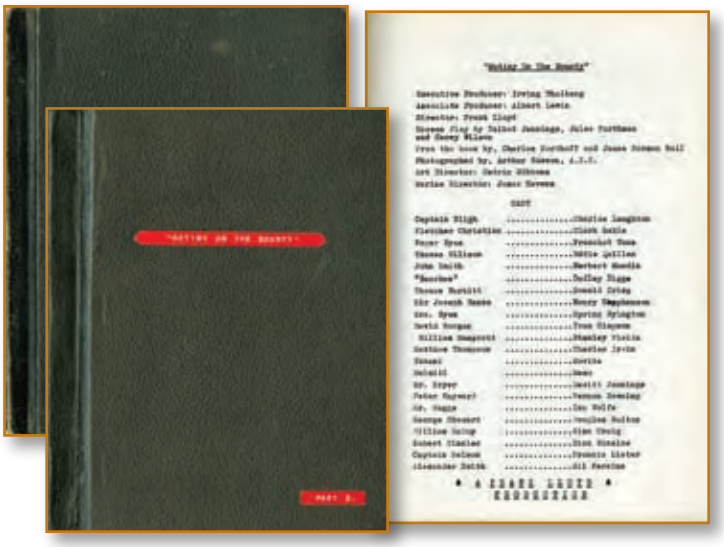
268. ***How to Steal a Million* original Japanese one-sheet poster.** (TCF, 1966) 20 in. x 28 in. A super-chic 1960s image of Audrey Hepburn styled in Givenchy, far superior to other countries' posters for this film. On linen. Condition: A. **$300 – $500**

270. ***The Immortal Story* Czech poster.** (Albina Prod., 1968) With artwork by Vyletal, this is an amazing invocation of Aubrey Beardsley's Art Nouveau posters of the 1890s for this Orson Welles film with Jeanne Moreau. This 58-minute film had a very limited international release, and very few posters were made for it anywhere. **$300 – $400**

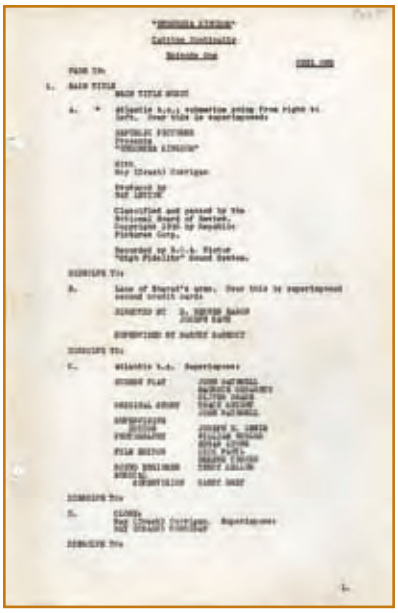
269. ***Riot On Sunset Strip* German poster [*Die Wilden Vom Sunsetstrip*].** (AIP, 1967) 33 in. x 45 in. Amazing swinging 1960s colors and design. **$300 – $400**

271. *Deep Throat* original poster. (1972) Measures 25 in. x 35 ¾ in. Certainly the most famous of all X-rated films, and this is clearly one of the rarest and most valuable of all 1970s film posters. Though the film technically got its first release in 1972, theatrical posters were not made immediately, until the film got a wider release, in 1973. This movie created a sensation in its time, and its title became the famous nickname of the whistle blower of the Watergate scandal. Two original posters are known for *Deep Throat*. One is a very unattractive 28 in. x 23 in. poster in yellow with three rather generic images of Lovelace. Then there is this very rare poster with its artwork of Linda. Tape stains in the margins of this un-restored and otherwise clean poster. Condition: B+. **$1,000 – $1,500**

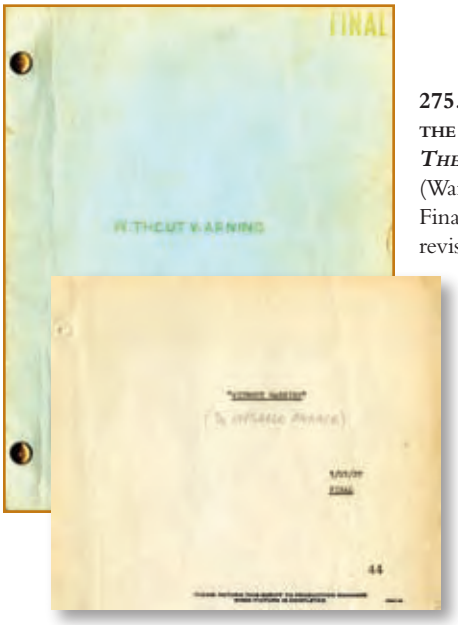
272. *Killing of a Chinese Bookie* poster. (1976) Original 17 in. x 32 in. U.S. Dir: John Cassavetes. A very rare poster for this classic offbeat crime film. Autographed by Timothy Carey (this rare poster is a portrait of Carey, who plays a nasty gangster.) Unfolded. ***Mint*. $500 – $750**



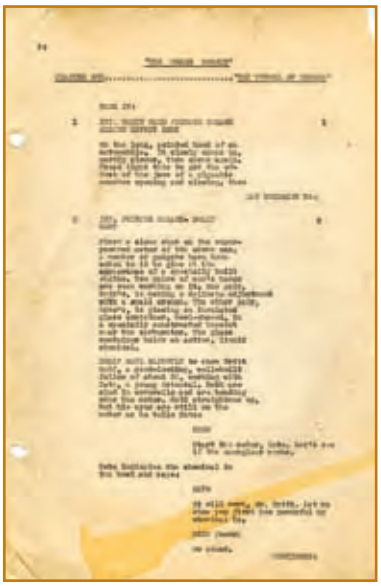
273. Eddie Quillan's script for *Mutiny on the Bounty*. (MGM, 1935) Starring Clark Gable and Charles Laughton, this classic Irving Thalberg/MGM Academy Award-winning film received eight AA nominations, including acting nominations for Gable and Laughton; the film won Best Picture. In the supporting cast was long-time Gable and Lombard friend Eddie Quillan playing the part of crewmember Thomas Ellison. Present here is Quillan's working shooting script with multiple colored page changes as well as annotations throughout by Quillan. The one-of-a-kind script is contained in two parts in black, spring bound hard covers. Quillan was the star in one of Lombard's early films *Show Folks* (1928) and appeared in Lombard's *Made for Each Other* for Selznick in 1939. This rare script is accompanied by an 8 in. x 10 in. photo of Gable and Quillan in a scene together. **$600 – $800**



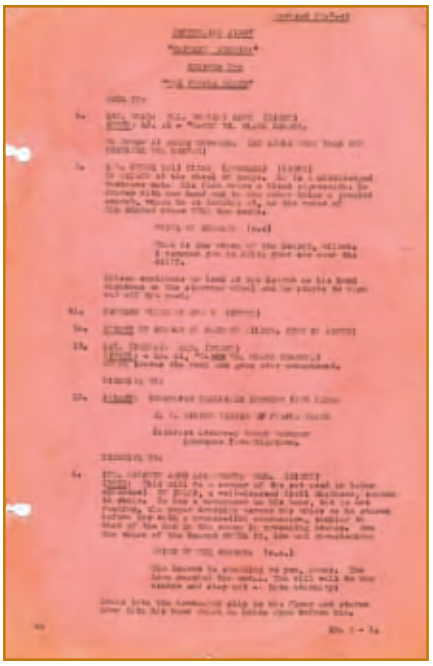
274. *Undersea Kingdom* serial cutting continuity scripts. (Republic, 1936) Ray "Crash" Corrigan thrilled young and old audiences alike in one of Republic Studios most popular 12-chapter serials – *Undersea Kingdom*. This complete and very thick cutting continuity script as written by John Rathwell and Oliver Drake, among others, dates from its original 1936 release and includes every scene and word of dialogue in the finished serial. Approx. 180pp total. **$300 – $500**



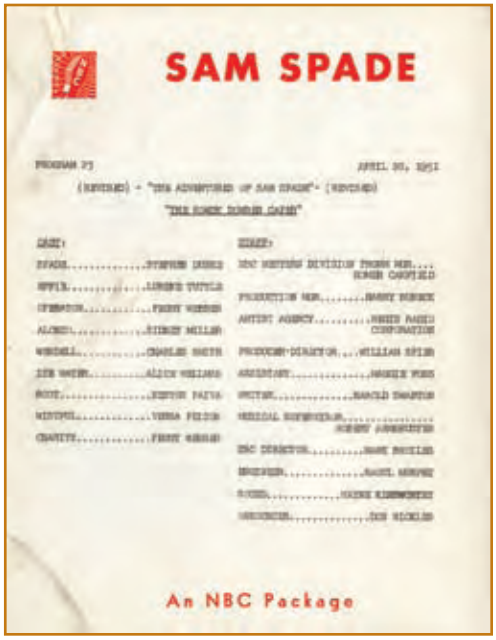
275. Original script for the Boris Karloff film *The Invisible Menace*. (Warner Bros., 1938) 118pp Final Draft script with two revision inserts, dated July 27, 1937. Original title "Without Warning" on the cover and title page. **$300 – $500**



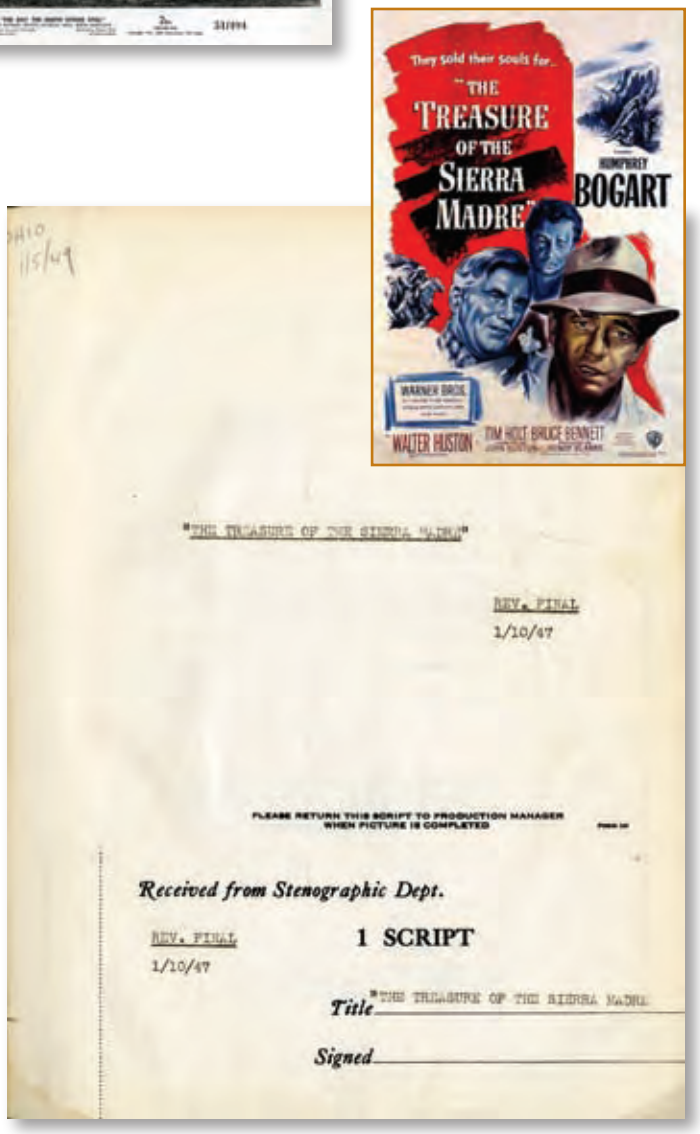
276. Original 13-chapter serial scripts for *The Green Hornet*. (Universal, 1940) *The Green Hornet* was one of the most popular movie serials ever made by Universal Studios. Starring Gordon Jones and Wade Boteler as the dynamic duo of Green Hornet and his stalwart chauffeur and crime fighter, Kato. For chapter after chapter, week after week, audiences watch them fight time after time without ever losing their hats! All thirteen chapters are included in this script, which is dated on the chipboard cover *"July 21, 1939"*. Over 300pp total. **$500 – $700**



277. Original *Captain America* serial scripts. (Republic, 1944) This 15-chapter serial romp starred Dick Purcell, Lorna Gray and an entire horde of brown fedora-wearing villains! Every week for an entire season of screen thrills, fights, chases, crashes and assorted mayhem. All fifteen chapters are included. Approx. 180pp total. **$500 – $700**



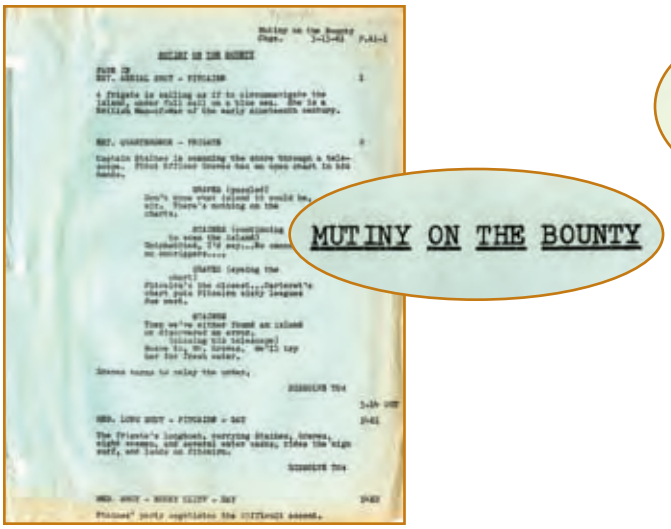
278. *The Adventures of Sam Spade* (radio) script. Sam Spade, mystery master Dashiell Hammett's hard-boiled detective in *The Maltese Falcon* soon found his way to Radio in his own series, aptly titled *The Adventures of Sam Spade*. This original and complete thirty minute mystery tale was written by veteran radio and Television pro Harold Swanton and is titled "The Rowdy Dowser Caper" and dated April 20, 1951. 30pp. **$300 – $500**



279. Collection of three original bound scripts for *The Day the Earth Stood Still*. (TCF, 1951) *The Day the Earth Stood Still* is considered by many to be the greatest black & white science fiction film ever made. 20th Century-Fox produced this early entry of the Science Fiction Hall of Fame in 1951. Starring Patricia Neal, Hugh Marlowe and an almost unknown Michael Rennie as "Klaatu", the Christ-like "Mr. Carpenter" (get the joke) who comes to Earth to warn its inhabitants of the dire consequences of nuclear energy. And then there's "Gort"; the greatest robot in screen history – sorry Robby, C-3P0 and R2-D2! Edmund H. North took Harry Bates original sci-fi short story, "Farewell to the Master," and created a motion picture classic. This lot contains the alpha and omega of *DTESS* collectibles, consisting of three original studio production scripts from this Hollywood great. The First Draft Script bearing its original title – *Farewell to the Master* (11-25-50); the Final Shooting Script of *The Day the Earth Stood Still* (1-9-51); and the original Cutting Continuity script prepared after the completed film was ready for release. All three scripts are in pristine condition and housed in similar heavy black cloth over boards bindings with their titles in silver on the front covers. A unique collection in every way! Also includes three vintage publicity stills. **$3,000 – $5,000**

280. Original bound shooting script for *The Treasure of the Sierra Madre*. (Warner Bros., 1948) *The Treasure of the Sierra Madre* – Humphrey Bogart, Walter Huston, Tim Holt and Alfonso Bedoya. The classic movie made from the mysterious B. Traven's celebrated novel. Written and directed by John Huston, this original script is housed in a blue cloth binding with gilt title on the cover and spine. One of the greatest films in Hollywood history and part of the United States official archives of classic motion pictures. 143pp Revised Final Script dated January 10, 1947, with two pink revision inserts. **$3,000 – $5,000**

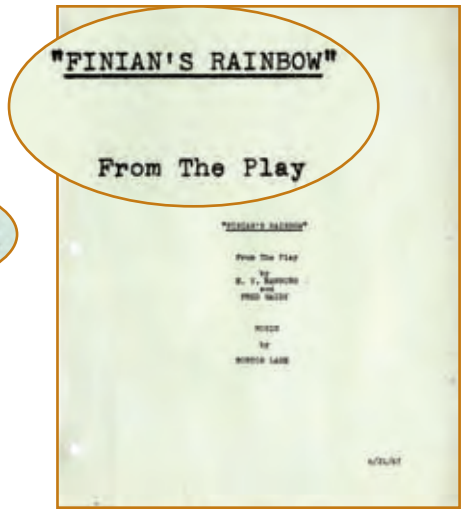
281. No Lot



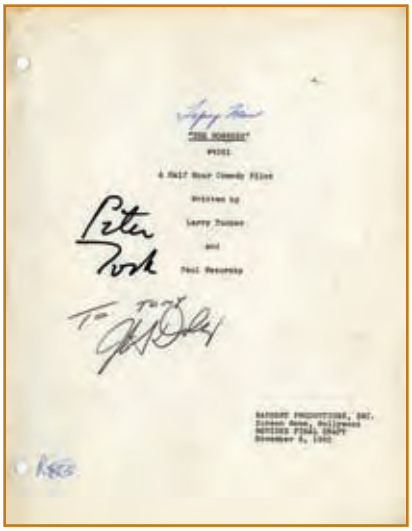
282. Soundman Larry Jost's script for *Mutiny on the Bounty* script. (MGM, 1962) Marlon Brando brought his brooding method acting style to the forefront in MGM's retelling of its own classic motion picture *Mutiny on the Bounty* released in 1962. Co-starring Trevor Howard as Capt. Bligh, Brando's Fletcher Christian waged verbal battles with Bligh that resulted in the mutiny of the title. This original 210-page production script, written by Charles Lederer with additional pages by Ben Hecht, Eric Ambler, John Gay and a crew of other writers, was directed by Lewis Milestone and actually filmed in the South Seas. The script was used on set by soundman Larry Jost, and is less than perfect (evidence of production use) but is complete and contains annotations. Housed in a three-ring binder. **$300 – $500**

283. *Bonnie and Clyde* script. (Warner Bros, 1967) Original First Draft Warner Bros. production script for the Arthur Penn 1967 classic *Bonnie and Clyde* starring Warren Beatty, Faye Dunaway and Gene Hackman. Writers David Newman and Robert Benton took the 1930s bank robbing team of Bonnie Parker and Clyde Barrow and crafted an action-filled rollicking good time that olds up perfectly forty years later. The script is dated 8-16-66. 129pp. ***$300 – $500***

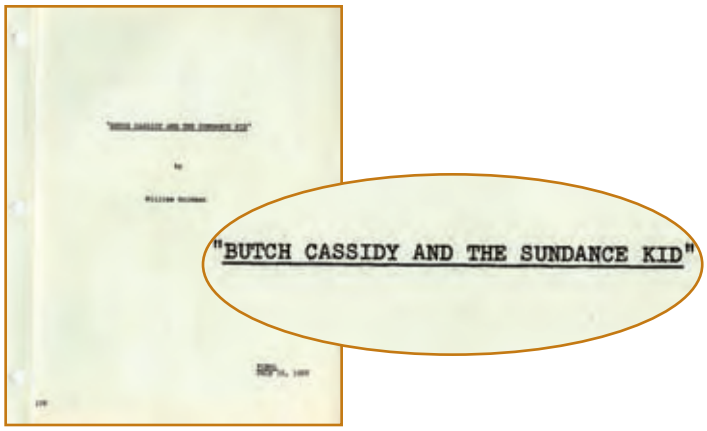
284. *Butch Cassidy and the Sundance Kid* script. (TCF, 1969) Paul Newman and Robert Redford became buddies, both on screen and off, when they created their most iconic film characters – *Butch Cassidy and the Sundance Kid* for 20th Century-Fox in 1969. Written for the screen by William Goldman and directed by George Roy Hill, this original production script has all the great scenes and lines of dialogue enjoyed by countless millions of people for almost forty years. "Who are those guys?" 186pp Final Draft script dated July 15, 1968 on the cover. **$300 – $500**

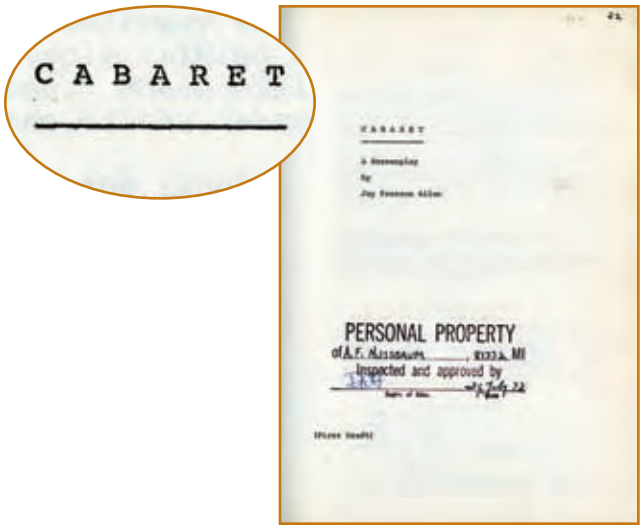


285. Final Draft script for Francis Ford Coppola's *Finian's Rainbow*. (Warner Bros., 1968) *Finian's Rainbow* was a famed Broadway musical of the late 1940s. In 1968, Warner Bros. transformed the play to the big screen. Francis Ford Coppola directed his first major studio film that starred the legendary Fred Astaire and pop music star Petula Clark. This original studio production script was written by its Broadway composers, E.Y. "Yip" Harburg (*The Wizard of OZ)* and Fred Saidy. 130pp, with some revision, names and addresses of principal crew, as well as audition pages and set lists. Marked *"Clessia Wade"* on the cover, this Final Draft dated March 10, 1967 is also typewritten *"Estimating"* on the title page. **$200 – $300**

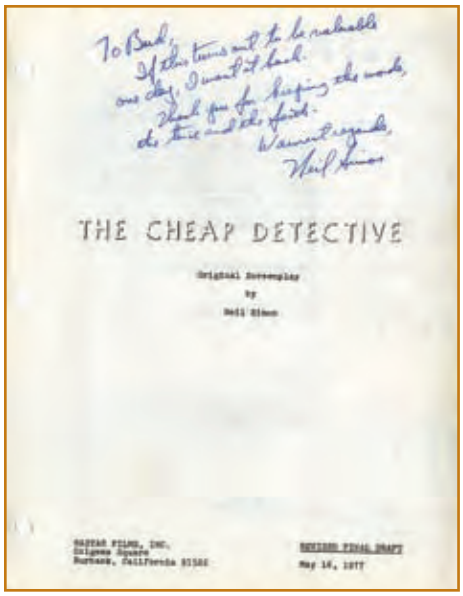


286. Original pilot episode script for *The Monkees* signed by Peter Tork and Mickey Dolenz. (NBC-TV, 1966-68) Hey Hey, they're the Monkees – and who doesn't love them? For the classic 1960s music/comedy series – the American answer to the Beatles' British Invasion! – this is the script for the pilot episode of *The Monkees*, a revised Final Draft script dated Nov. 9, 1965, 45pp in length. Very boldly signed on the cover by Monkees band members Peter Tork and Mickey Dolenz. **$400 – $600**

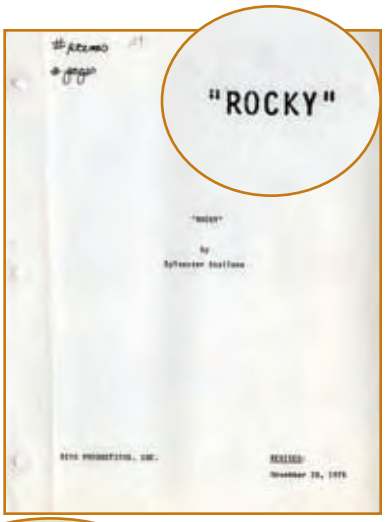




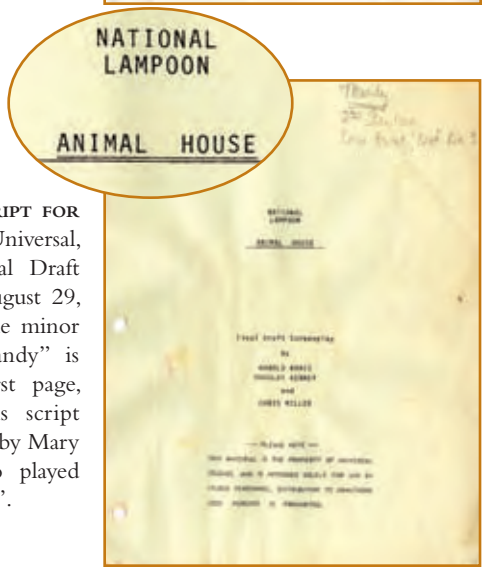
287. *CABARET* FIRST DRAFT SCRIPT. (Allied Artists, 1972) Bob Fosse directed, Liza Minelli, Joel Gray and Michael York co-starred, and Jay Presson Allen wrote one of the most hauntingly beautiful and musical feasts ever filmed. Multiple Academy Award winner – Liza, Fosse, Picture, etc.! This First Draft script is 129pp. **$300 – $500**



290. *THE CHEAP DETECTIVE* SCRIPT SIGNED BY NEIL SIMON. (Columbia, 1978) Revised Final Draft dated May 16, 1977. 131pp with revision inserts. Neil Simon's inscription on the first page reads *"To Bud, If this turns out to be valuable one day, I want it back. Thank you for keeping the words, the time and the faith. Warmest regards, Neil Simon"*. Originally acquired from Bud Otto, the film's script supervisor; the script is filled with his handwritten annotations. **$300 – $500**

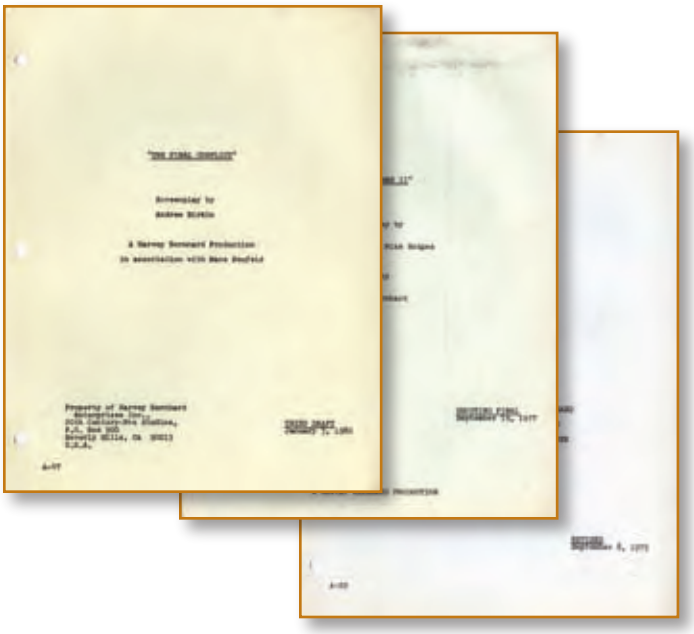


288. ORIGINAL SCRIPT FOR *ROCKY*. (UA, 1976) 119pp Revised script dated November 28, 1975. Contains some handwritten annotations. Sylvester Stallone received an Academy Award nomination for Best Writing for this film, as well as a nomination for Best Actor. The film won Best Picture in 1977. Originally acquired from Bud Otto, the film's script supervisor.
$300 – $500

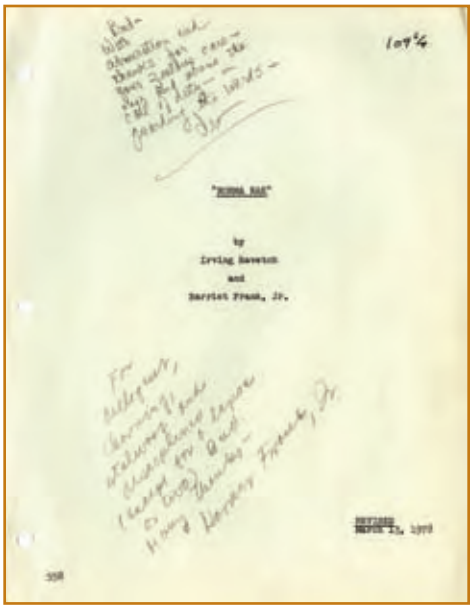


289. ORIGINAL SCRIPT FOR *ANIMAL HOUSE*. (Universal, 1978) 124pp Final Draft Screenplay dated August 29, 1977. Exhibits some minor water stains. "Mandy" is written on the first page, suggesting that this script may have been used by Mary Louise Weller, who played "Mandy Pepperidge".
$200 – $300

291. PAIR OF SCRIPTS FROM THE BLAKE EDWARDS FILMS *10* AND *S.O.B.* (Orion, 1979 and Paramount, 1981) Each with revision pages. The *10* script has extensive handwritten notations throughout. Originally acquired from Bud Otto, the film's script supervisor.
$300 – $500



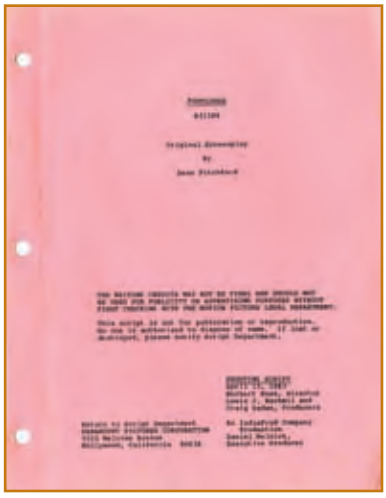
292. Archive of three scripts from the first three *Omen* films. This lot includes scripts for *The Omen* (TCF, 1976) 124pp Revised dated Sept. 8, 1975; *Damien: Omen II* (TCF, 1978) 108pp Shooting Final dated Sept. 19, 1977 (this scrip was originally the personal copy of Bud Otto, the film's script supervisor, and has his extensive handwritten notations throughout); and *The Final Conflict* (TCF, 1981) 121pp Third Draft dated Jan. 3, 1980. **$400 – $600**



293. Original script for *Norma Rae* signed by Academy Award-nominated writers Irving Ravetch and Harriet Frank, Jr. (TCF, 1979) 112pp Revised script dated March 13, 1978, with handwritten annotations throughout from Bud Otto, the film's script supervisor, from whom this script was originally acquired. The script is additionally inscribed an signed to Bud on the title page by the writers, Irving Ravetch and Harriet Frank, Jr. This film received Academy Award nominations for Best Writing and Best Picture, and of course Sally Field won for Best Actress. **$300 – $500**

294. *Raiders of the Lost Ark* script. (Paramount, 1981) Original Revised Third Draft production script for Steven Spielberg's *Raiders of the Lost Ark* starring Harrison Ford and Karen Allen. The first in the trio of films following the daring and heroic exploits of Indiana Jones as he battles Nazis to find and protect the fabled "Ark of the covenant." 160 pages as written by Lawrence Kasdan and dated 8-79. **$300 – $500**

295. Original script for *War Games*. (MGM, 1983) 116pp Revised Final Draft dated Sept. 7, 1982, with revision inserts. Very heavily annotated throughout. Originally acquired from Bud Otto, the film's script supervisor. **$300 – $500**



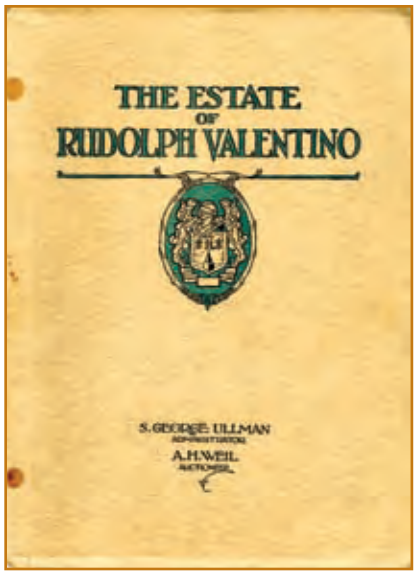
296. *Footloose* script. (Paramount, 1984) *Footloose* starred Kevin Bacon, at the beginning of his six degrees of separation career, as a young man hell-bent on getting a staid and stagnant small town to drop its no dancing way of life and adopt a toe-tapping, hip-swinging path to the future. This original production script by Dennis Pitchford from Paramount Studios in 1984 was a runaway hit for the studio and for its theme song performed by Kenny Loggins. This 117pp Shooting Script is dated April 13, 1983. **$200 – $300**

297. Archive of 98 original photographs from the Santa Barbara "Flying A" studio. Santa Barbara, California contributed to the history of the fledgling first years of the motion picture industry by hosting the Flying A Studios during the 1910s. Most of the studio's output were Western films and dramas. Long considered a "lost" history of pre-Hollywood, Flying A was the home to future stars, writers, directors and crew members later to move on to the big city down the coast. This collection of original images, seven of which bear the blind embossed Flying A logo, while other photos identify the actors in the shot, is one of the largest and most important groups of Flying A materials to come to market in many many years! 98 original black and white photographs, each approx. 8 in. x 10 in. (some slightly smaller). **$200 – $300**

299. Vintage oversize Douglas Fairbanks signed photograph. 11 in. x 14 in. sepia-tone head-and-shoulders portrait of the dapper Fairbanks, inscribed on the image in blue/black ink *"To Bennie Taylor, Best wishes, Douglas Fairbanks"*. Blind-stamped with photographer Melbourne Spurr's stamp at the lower left corner, and his ink stamp on the verso. **$200 – $300**

298. Personal sterling silver money clip of Billy Bitzer, D.W. Griffith's cinematographer. Sterling silver money clip engraved with his name on the verso, and featuring a raised image of a motion picture camera on the recto. Billy Bitzer (1872-1944) began his career in motion pictures at that critical time when the making of peep-shows for amusement parks and penny arcades was giving way to the production of films to be screened in theaters across the nation. Bitzer made some 300 films between 1899 and 1908. That year, he formed a creative partnership with actor/director D.W. Griffith, which would result in such landmark films as *Birth of a Nation*, *Intolerance*, *Broken Blossoms* and several others. A fantastic personal memento from one of the early pioneers of motion pictures. **$400 – $600**

300. Vintage oversize Mary Pickford signed photograph. 11 in. x 14 in. sepia-tone photograph of Pickford in flapper-style dress with fur stole. Inscribed on the image in blue ink, *"To De Lynne Taylor, Sincerely yours, Mary Pickford"*. **$200 – $300**



301. Rudolph Valentino estate sale catalog – December 10, 1926. This catalog is for the A.H. Weil sale of December 10, 1926, and features the entire estate of the deceased heartthrob, including two properties (one in Beverly Hills, the other in the Hollywood Hills), as well as four saddle horses, including one named "Firefly" and ridden by Valentino in *The Son of the Sheik*. Also offered are rare automobiles, his yacht *Phoenix*, and artwork and furniture from his homes. 95pp. A valuable reference tool of great historical interest. Interested bidders are strongly encouraged to view this lot in person. **$300 – $500**

303. Clarence S. Bull 11x14 portrait of Claire Windsor, together with a Louis B. Mayer signed letter to Windsor discussing her 1922 contract. This lot features an absolutely gorgeous Clarence S. Bull 11 in. x 14 in. soft-focus portrait of the silent film leading lady from her MGM film *Grand Larceny* (1922). Stamped on the verso, *"Photographed by Clarence S. Bull, Credit Appreciated"*. Offered together with an MGM typed letter signed by Louis B. Mayer, dated April 8, 1925 addressed to Windsor and discussing her 1922 contract. **$300 – $500**

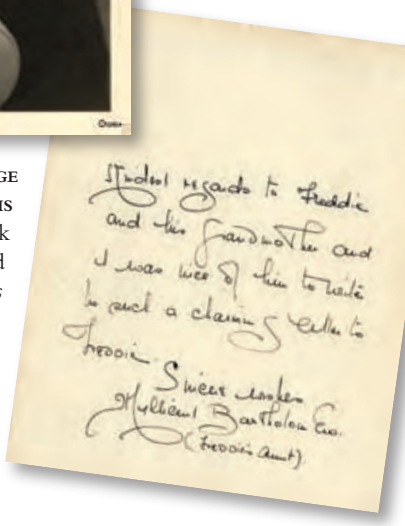
302. Erich von Stroheim vintage signed photograph. A brooding and menacing Eric Von Stroheim leers in this wonderful 8 in. x10 in. black and white inscribed photograph. A long inscription to RKO assistant director Sam Ruman, who worked on at least two Stroheim's of films – the fabled and disastrous (to Stroheims's career as a director) *Queen Kelly* and the movie-within-a-movie romp with Eric as actor playing a mad director (!), *The Lost Squadron*. The inscription reads *"To Sammy –With all my appreciation & sincerest wishes in memory of 'Queen Kelly' and 'The Lost Squadron.' Xmas '31."* **$400 – $600**

304. Preston Sturges signed check. One of the masters of 1940s screen comedy was and remains Preston Sturges. *The Great McGinty, Sullivan's Travels, The Lady Eve, The Palm Beach Story, The Miracle of Morgan's Creek* are just a few of his written and directed comedic masterpieces. He also wrote many of the finest dramas and comedies of the 1930s. This original check on Sturges' account and boldly signed in ink dates from 1932 and is among the more difficult signatures to find. Cancellation holes at the upper left do not affect the fine signature at the lower right. **$200 – $300**

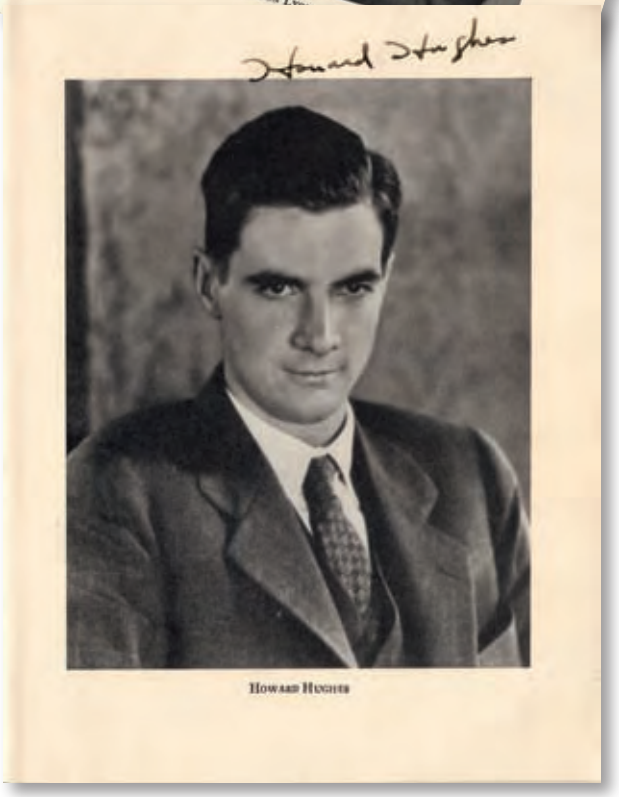
305. Janet Gaynor vintage original autographed photo (c. 1929). An 8 in. x 10 in. double-weight silver gelatin contact print, from an 8 in. x 10 in. negative, signed with sentiment boldly in fountain pen *"Sincerely Janet Gaynor"*. This portrait is from her most prolific period, after she had just won the very first Academy Award as Best Actress for *Seventh Heaven*. **$300 – $400**

307. Vintage Jean Harlow oversize publicity portrait. 10 in. x 13 in. black and white publicity photograph of the captivating platinum-blonde actress wearing a white leotard and gazing over her left shoulder towards the camera. There is a two inch tear at the top center of the image; else fine. **$200 – $300**

306. Vintage Marlene Dietrich oversize signed photograph. 11 in. x 14 in. publicity portrait, light sepia-tone, captured in soft-focus. Inscribed on the image in green ink, *"To Millie with many thanks! Marlene Dietrich"*. **$800 – $1,000**



308. Freddie Bartholomew vintage signed photograph, inscribed to his grandmother! 8 in. x 10 in. black and white publicity photo, inscribed on the image in black ink *"To Freddie's Grandmother with all my good wishes and I am so glad she likes the films I am in. Freddie Bartholomew"*. Handwritten on the verso, *"Kindest regards to Freddie and his grandmother and it was nice of him to write as such a charming letter to Freddie. Sincere wishes, Millicent Bartholomew (Freddie's Aunt)"*. Two minor surface creases; else fine. **$200 – $300**



309. Rare *Hell's Angels* hardbound movie program signed by Howard Hughes, Jean Harlow and Ben Lyon. (UA, 1930) Rare signed *Hell's Angels* hardbound movie program, 36 pages, 5 in. x 6 ¾ in. The booklet, containing numerous half-tone cast photographs and production stills, has been signed (presumably at the premiere) by **Howard Hughes**, **Jean Harlow** and co-star **Ben Lyon**, each on his or her individual image.

After producing a handful of movies – some successful, others not – Hughes decided his next motion picture would be a World War I flying epic. After many costly re-shoots the film, *Hell's Angels*, eventually wound up costing $4 million dollars to make – one of the most expensive films of its time. Famed for its breathtaking aerial sequences (shot over the San Francisco Bay), *Hell's Angels* attracted crowds of moviegoers and made a star out of Jean Harlow. Although the huge cost of making the film meant it would never actually see a profit, the film was successful for another reason – it made Howard Hughes a major Hollywood player. The handsome young man proceeded to take full advantage of the role. With his marriage failing, he became involved with a stunning string of actresses, including Bette Davis, Katharine Hepburn, and his leading lady, Jean Harlow.

This impressive signed movie program is in very fine condition, with a nearly unblemished cover and the binding intact. A rare item of film history in-and-of itself, the signatures of Howard Hughes and Jean Harlow make this piece even more desirable. **$4,000 – $6,000**

310. Gail Patrick vintage signed photograph. 9 ½ in. x 12 in. black and white photograph, matted to 13 in. x 16 in. Signed on the matting *"To Frank Whitbeck – With love and appreciation – Gail"*. Frank Whitbeck was an actor in the 1930s who went on to produce, direct and become head of publicity for MGM. Framed. **$200 – $300**

312. Clark Gable and Carole Lombard engraved door knocker from their home in the San Fernando Valley. A fantastic original brass door knocker, heavily weathered from age, engraved prominently on the face "The Gables". Measures 8 ½ in. long. This piece was originally acquired from a contractor who worked on their home, probably in the late 1940s, when the couple lived peacefully in Encino, part of the rural San Fernando Valley far away from the din of Tinseltown. A fantastic piece from a happier time in the famous couple's life. **$800 – $1,200**

311. Carole Lombard handwritten letter regarding her marriage to William Powell. Nicknamed "The Profane Angel" and "The Hoosier Tornado," Carole Lombard was one of Hollywood's favorite blondes – and the highest-paid actress of the late 1930s. This rare, one-page handwritten letter (in pencil) is dated February 26, 1932, with superb personal content by Hollywood's beloved blonde screwball comedienne. In full: *"This day happens to be my anniversary. I have been married eight months and thanks to the kind Lord I am very happy. Most sincerely, Carole Lombard"*. Not very long after this letter was written she would separate from Powell and eventually marry Gable during the production of *Gone With the Wind*. After the divorce, she and Powell remained good friends and starred together in the classic screwball comedy *My Man Godfrey* in 1936, for which Lombard was nominated for an Academy Award. The letter is accompanied by a *My Man Godfrey* publicity photo of the two stars, as well as two vintage magazine articles mentioning Powell and Lombard. **$700 – $900**

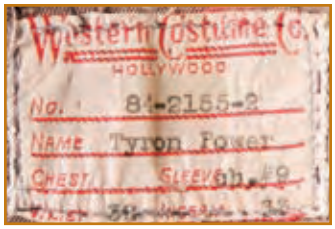
313. Pair of lead background soldiers from *Marie Antoinette*. (MGM, 1938) From the film starring Norma Shearer, Tyrone Power and John Barrymore, these two lead background soldiers, each measuring approx. 5 ½ in. tall, were used for background shots in perspective. Only one side was featured on-screen; therefore, only one side is hand-painted. **$300 – $400**

314. Collection of vintage studio security badges and other studio identification. Various badges and two picture identification passes for the studios, most likely dating from the 1940s. Includes items from Warner Bros., United Studios, RKO, and Universal. **$400 – $600**

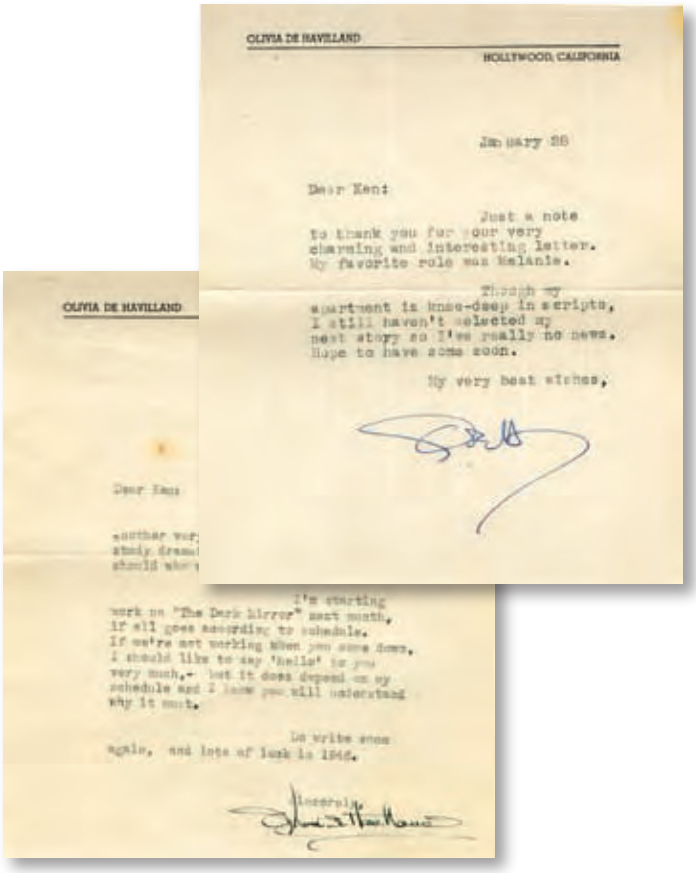
316. Vintage oversize Joan Crawford signed photograph. 11 in. x 14 in. sepia-tone photograph of Crawford casting a sultry gaze toward the camera. Inscribed on the image in blue ink, *"Hello to Mildred from Joan Crawford"*. Minor crease at the upper right corner margin. **$200 – $300**

315. Vintage oversize Tyrone Power signed photograph. 11 in. x 14 in. sepia-tone head-and-shoulders publicity portrait of Tyrone Power, inscribed on the image *"For Rose, With best wishes, Tyrone Power, 1938"*. **$200 – $300**

317. Charles D. "Danny" Hall original production painting for a Western film. Academy Award-nominated art director Charles D. "Danny" Hall, who worked on such important horror films as *Dracula* (1931), *Frankenstein, Bride of Frankenstein* and *The Invisible Man*, as well as *Show Boat* and other films of the 1930s, 40s and 50s, painted this wonderful "Western Town" work for an unknown Western movie sometime in the 1940s. In addition to the above, Mr. Hall has a sizable list of film credits which include *The Vampire Bat, Blue Gardenia, Mrs. Parkington, Son of Lassie* and many others. Size of this watercolor painting is approx. 20 in. x 30 in. **$300 – $500**



318. Tyrone Power cavalier coat from *The Mark of Zorro*, also worn by Nelson Eddy in *The Phantom of the Opera*. (TCF, 1940) Designed by Travis Benton. Blue-grey cavalier over jacket trimmed in Persian lamb, worn as a caplet. Inside Western Costume label typed *"Tyrone Power"*. This fabulous coat was later worn by Nelson Eddy in *The Phantom of the Opera* (Universal, 1943). **$2,500 – $3,500**



OLIVIA DE HAVILLAND
HOLLYWOOD, CALIFORNIA

January 28

Dear Kent:

Just a note to thank you for your very charming and interesting letter. My favorite role was Melanie.

Though my apartment is knee-deep in scripts, I still haven't selected my next story so I've really no news. Hope to have some soon.

My very best wishes,

OLIVIA DE HAVILLAND

Dear Kent

I'm starting work on "The Dark Mirror" next month, if all goes according to schedule. If we're not working when you come down, I should like to say 'Hello' to you very much,- but it does depend on my schedule and I know you will understand why it must.

Sincerely

320. Archive of six Olivia de Havilland signed letters from the 1940s. Six one-page letters on her personal letterhead stationery dating from the 1940s, discussing various roles (she mentions that her favorite was "Melanie" in *Gone with the Wind*), and acknowledging thanks for her recent "Award" – presumably, one of her two Academy Awards for Best Actress. Each is signed either *"O. de. H."* or *"Olivia de Havilland"* in her beautiful script. **$500 – $700**

319. Olivia de Havilland vintage signed photograph as "Alice" from a stage production of *Alice in Wonderland*, believed to be from her 1933 stage debut. Vintage 10 in. x 14 in. sepia-tone photograph of De Havilland in character as "Alice" from *Alice in Wonderland*. This is believed to be the 1933 production staged by the Saratoga (Calif.) Community Players, the play in which the teenage De Havilland made her acting debut! Inscribed on the image in black ink, *"To you, from me, Alice"*. Mounting remnants on verso. **$200 – $300**

321. Original Wicked Witch of the West Winkie guard costume from *The Wizard of Oz.* (MGM, 1939) Some of the most impressive costumes from Victor Fleming's rich, visual film were worn by the guards protecting the Wicked Witch of the West – known by their somewhat benign name, "Winkies". Only two of these fragile costumes survived, weathering the thirty-plus years of storage at MGM and auctioned at the historic 1970 David Weisz sale.

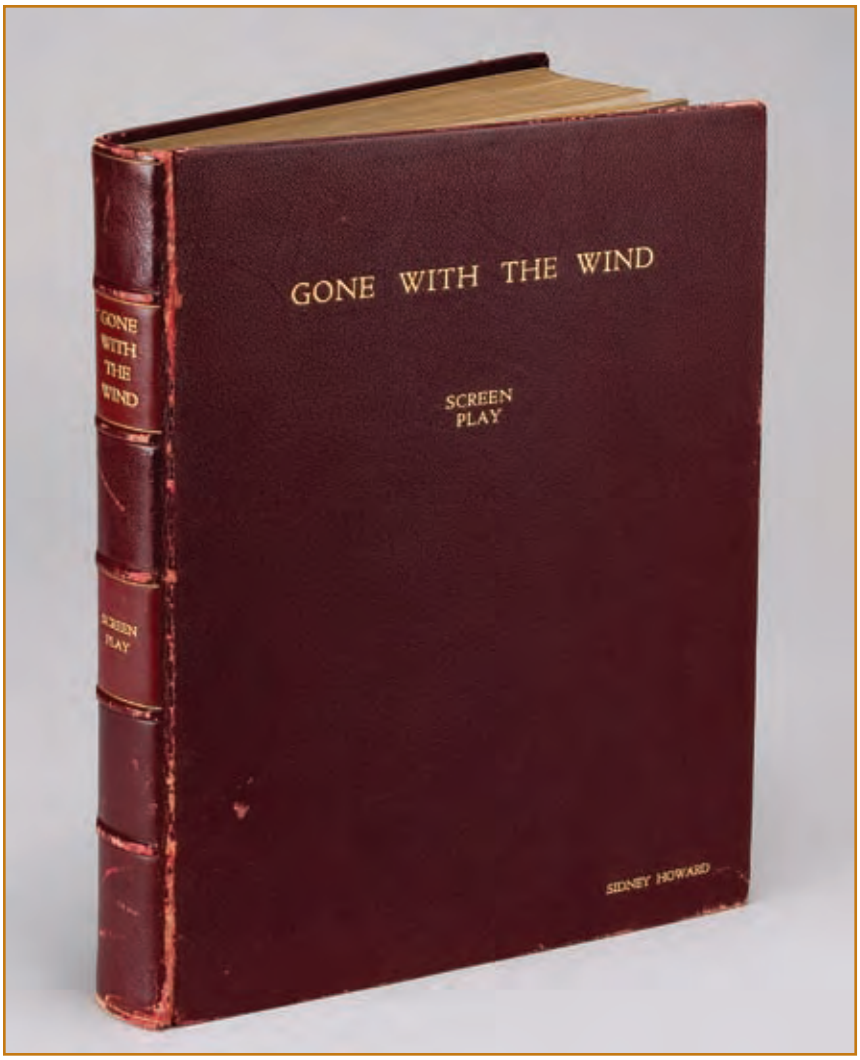
This costume is the finest Winkie guard costume extant. Constructed almost entirely of felt, it features an elaborate multi-layered cream and gray skirt with filigree design, and an undergarment of matching leggings. The bodice consists of a ribbed torso, marked inside *"Jack Johrie's"* – an un-credited actor who most likely wore this costume as one of the guards in the film. The upper sleeves are layered, while the lower forearms are knitted. The faux fur epaulettes were added to the costume sometime prior to the 1970 MGM/David Weisz sale. The gloves are matched with like grey felt gauntlets and knit hands. Cords and tassels made of yarn adorn the Winkie's belt and shoulders, as well as the medallion hanging from the necklace. The beefeater-inspired helmet is built around a domed wicker frame with leather suspension straps on the inside, and is adorned with black feathers/fur. The boots are not present; in fact, no Winkie boots are known to have survived. The costume is mounted on a custom-made antique green-faced mannequin.

Had the Academy Awards category of Costume Design been introduced prior to 1949, Adrian most certainly would have been nominated for this film, and probably won outright. This fanciful costume for the Winkie guards is perhaps one of his most original and unique designs.

In absolutely stunning, well-preserved condition, this wonderful Winkie guard costume is without question one of the most important surviving artifacts from *The Wizard of Oz*.

$100,000 – $120,000

Reference images courtesy of Jay Scarfone and William Stillman from The Wizardry of Oz



Academy Award winner for best screenplay writer Sidney Howard

322. David O. Selznick bound 1939 presentation script to *Gone With the Wind* writer Sidney Howard. (MGM, 1939) This important leather bound presentation Final Shooting Script is one of the limited number of bound scripts given by producer David O. Selznick to certain cast members and some of the principle production crew in December, 1939. With *"Gone With the Wind, Screen Play, Sidney Howard"* stamped in gilt on the front cover, this handsome script has vintage black and white stills from the film (placed with corresponding dialogue) interspersed amongst the 256 pages. The script is housed in a custom clamshell case.

The special full leather binding of Sidney Howard's script matches that of the scripts presented to the four stars of the film (Clark Gable, Vivien Leigh, Leslie Howard and Olivia de Havilland). All of the other bound scripts given to some cast and crew that have come to market were in less deluxe bindings of cloth and leather. Selznick inscribed each script before presentation, but tragically Sidney Howard died in a tractor accident on his farm in August, 1939, and thus Selznick did not inscribe this script before presenting it to Howard's widow.

This rare and extremely desirable script is the first full leather bound *Gone With the Wind* presentation script to have surfaced in over ten years. It has been in the personal collection of a *Gone With the Wind* collector for over 30 years since acquired directly from Sidney Howard's widow, and this is the first time it has ever been available at public auction.

A rare and exquisite *Gone With the Wind* artifact, prepared by David O. Selznick for writer Sidney Howard, who posthumously won the Academy Award for Best Screenplay for his wonderful adaptation of Margaret Mitchell's Civil War epic.

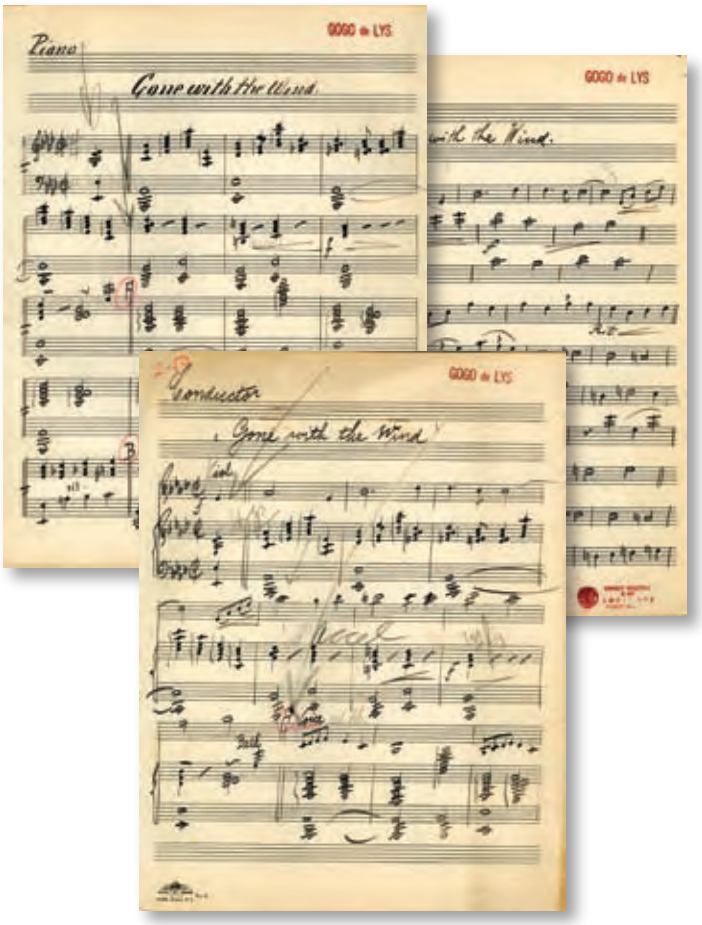
At Christie's December, 1996 sale of Hollywood memorabilia, a similar full leather presentation script given by David O. Selznick to Clark Gable – who incidentally did *not* win the Academy Award for his performance in the film – sold for $244,500.00.

$30,000 – $50,000

323. Vintage behind-the-scenes still of Clark Gable on the set. Clark Gable was, and is still, considered the all-time "King of Hollywood." This original 8 in. x 10 in. black & white photograph dates from about 1931 and shows a clean-shaven Clark Gable astride a bicycle, talking to a few of the crew in front of one of MGM's soundstages. A great and rare image. **$200 – $300**

324. Collection of vintage Clark Gable movie heralds. A colorful grouping of nine original motion picture heralds starring Hollywood's King, Clark Gable. A wonderful array of titles, images, color and co-stars – including many with Jean Harlow and other femme fatales of the era. Represented titles are *Boom Town*, *Saratoga*, *China Seas*, *After Office Hours*, *Manhattan Melodrama*, *Comrade X*, *Test Pilot*, and *San Francisco.* Also included is one with Gary Cooper (*The Adventures of Marco Polo*), Hollywood's next-in-line for Gable's throne! **$200 – $300**

325. Clarence S. Bull vintage oversize portrait of Clark Gable and Vivien Leigh from *Gone With the Wind*. (MGM, 1939) Vintage oversize 11 in. x 14 in. black and white photograph, a pre-release publicity portrait of two of history's most romantic characters, Rhett Butler and Scarlett O'Hara. Not only is this an original double-weight glossy Selznick-released still (marked in ink *"S.I.P. 108-P-430"* at the bottom left front edge), but it has its original pre-release paper publicity blurb attached to the verso detailing how impressed visitors to the set were with Ms. Leigh's interpretation of the role, which not incidentally took two years to fill. This portrait is from the very first sitting of portraits for the film. Taken by Clarence Bull (no photographer's stamp), he told the story once about this sitting, which was the first time Gable and Leigh (who had just been signed) met. Both were dressed, coiffed and made up for the sitting, though these styles do not appear in the final film. A stunning photograph of Gable and Leigh in character, captured in their first tender moment together. **$300 – $500**



328. Collection of four stills from early animation productions. Ranging in size from 3 in. x 5 in. to 7 in. x 9 in, this collection includes three from *Gertie the Dinosaur* (1913) featuring images from the film as well as a behind the scenes still of Winsor McCay demonstrating his work to cartoonists George McManus and Roy McCardell. The other still is from *A Trip to the Moon* (1902), depicting a set for this milestone Georges Melies film. All of these stills were printed circa 1930. **$300 – $400**

326. Original handwritten score (1937) for the *Gone With the Wind* radio program. It was 1937, a full two years before *Gone With the Wind* was filmed and released, that CBS Radio presented a full orchestral work to its radio audience entitled *Gone With the Wind* as part of David O. Selznick's continuing PR blitz to keep the project ever in the minds of the American public. This original score was created by Ernest Kosting and Helmy Kresa (Local 802 – American Federation of Musicians) and includes parts for the conductor, piano, trombone, drums, first violin, second and third violins, viola, cello, string bass, guitar, tenor sax, alto sax, second alto sax, and first and second trumpets. Each are approx. 4-5 pages in length, and are stamped *"Gogo de Lys"* at the head. (Gogo de Lys was a radio singer in the 1920s and 1930s, who was nicknamed by Walter Winchell "The Canadian Canary"). Also included is the 15-page full score, handwritten in pencil, for the entire ensemble. This piece, the opening theme for the dramatic program, aired over the CBS Radio Network on June 23, 1937. **$500 – $700**

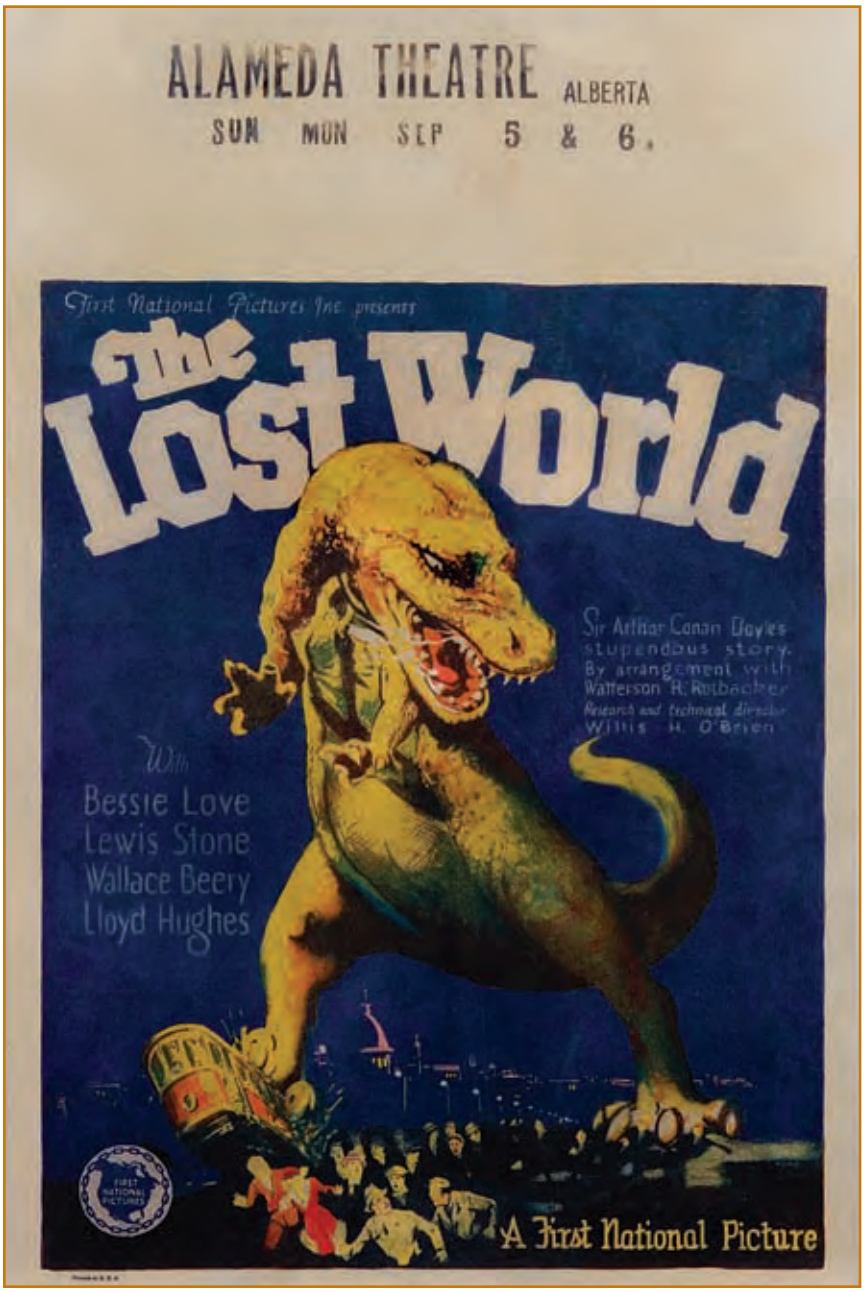
327. Collection of eighteen vintage celebrity signed photographs. An extensive collection of original vintage signed photographs, each black and white and most of which are inscribed. Includes Gene Reynolds (8 in. x 10 in.), Lauren Bacall (8 in. x 10 in.), Charles Boyer (8 in. x 10 in. trimmed), Noah Beery (8 in. x 10 in.), Harry Langdon (8 in. x 10 in.), Dorothy Appleby (11 in. x 14 in.), Inez Courtney (11 in. x 14 in.), Douglas Fairbanks, Jr. (11 in. x 14 in.), Barbara Stanwyck (11 in. x 14 in.), Robert Mitchum (11 in. x 14 in.), Jeanette Macdonald (11 in. x 14 in.), Dorothy Lamour (11 in. x 14 in.), Robert Taylor (11 in. x 14 in.), Loretta Young (11 in. x 14 in.), Talullah Bankhead (11 in. x 14 in.), Alice Faye (11 in. x 14 in., color tinted), Linda Winters 11 in. x 14 in.) and Jacqueline Logan (11 in. x 14 in.). A very fine collection; interested bidders are strongly encouraged to view this fantastic lot in person. **$400 – $600**

329. *Cynognathus*, original pencil drawing on board by Charles R. Knight, 1926, 10 in. x 4 in. Charles Robert Knight (1874-1953) is regarded as the single most influential artist in the lifelike depiction of prehistoric animals. Knight produced drawings, paintings, sculptures and large murals of life through the ages for a number of leading museums, including the American Museum of Natural History in New York, the Field Museum of Natural History in Chicago, and the Natural History Museum of Los Angeles County. He created the classic portrayals of dinosaurs, saber-toothed tigers, wooly mammoths and cavemen with which most people are now familiar, and his work has greatly inspired generations of both artists and scientists. Although never given screen credit, it was Knight's work that provided the scientific and artistic guidelines for the dinosaurs created by Marcel Delgado and Willis O'Brien for the silent version of *The Lost World* and the original *King Kong*.

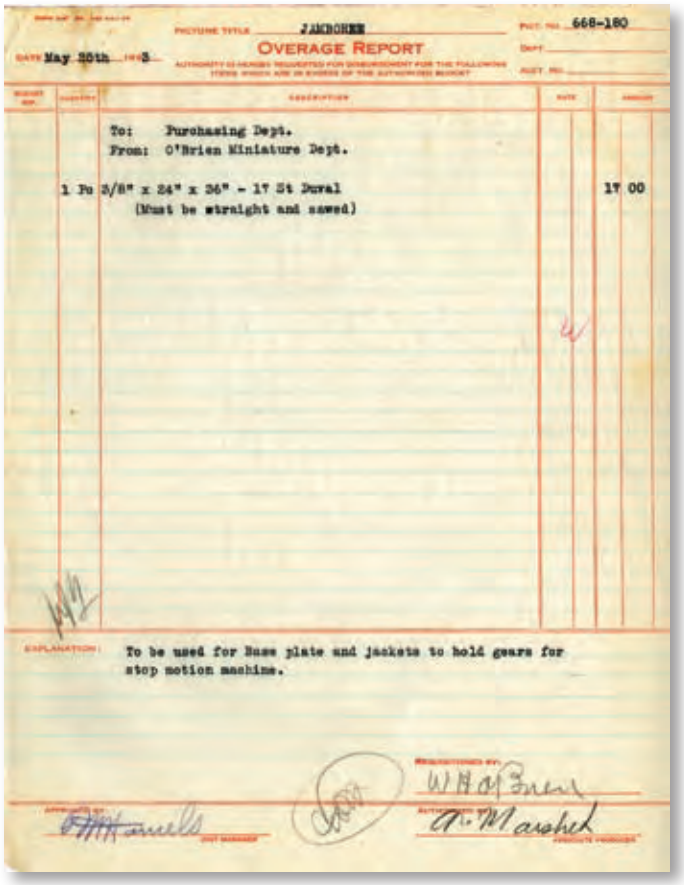
Cynognathus was a mammal-like reptile that lived about 220 million years ago. This original Charles Knight drawing is an unpublished study, which was most likely created for the mural in Chicago completed in 1931. The drawing is matted and handsomely custom framed to a size of 16 3/8 in. x 10 1/4 in. **$4,000 – $6,000**

330. Pair of original Charles R. Knight illustrations for the Edgar Rice Burroughs novel *The People That Time Forgot*. These two original Charles R. Knight illustrations each measure approx. 7 in. x 9 in., and are accomplished in pencil and watercolor (the rough study) and a heavily embellished gouache and aquatint photograph (the finished artwork), each on board, and signed by the artist at the lower respective corners. Depicting two cavemen attacking a rearing bear, the artwork was used for the frontispiece of the Edgar Rice Burroughs novel, *The People that Time Forgot*. A rare and highly desirable pairing of original Knight artwork for this classic tale. **$8,000 – $12,000**

331. Vintage still from *The Lost World*. (First National, 1925) Vintage 8 in. x 10 in. black and white still featuring two of the film's prehistoric creatures. Exhibits some chips to the margins. **$200 – $300**



332. *The Lost World* window card. (First National, 1925) This is the first film adaptation of Sir Arthur Conan Doyle's classic novel about a land where prehistoric creatures still roam. This ground breaking film pioneered the field of stop-motion animation and paved the way for other films of its type. It was remade by Steven Spielberg almost 70 years later as *Jurassic Park*. *The Lost World* is commonly referred to as the predecessor of the classic 1933 horror film *King Kong*. There are less than four known copies of this window card, which feature the awesome artwork of the T-Rex attacking the city. Paper-backed. Condition: A / Fine. **$10,000 – $15,000**



PICTURE TITLE JAMBOREE PICT. NO. 668-180

DATE May 25th 1933

OVERAGE REPORT

AUTHORITY IS HEREBY REQUESTED FOR DISBURSEMENT FOR THE FOLLOWING ITEMS WHICH ARE IN EXCESS OF THE AUTHORIZED BUDGET

DEPT.

PICT. NO.

MONTH'S NO.	QUANTITY	DESCRIPTION	RATE	AMOUNT
		To: Purchasing Dept.		
		From: O'Brien Miniature Dept.		
	1 Pc	3/8" x 24" x 36" - 17 St Duval (Must be straight and sawed)		17 00

EXPLANATION: To be used for Base plate and jackets to hold gears for stop motion machine.

REQUISITIONED BY: W H O'Brien

APPROVED BY: Daniels, UNIT MANAGER

AUTHORIZED BY: A. Marshek, ASSOCIATE PRODUCER

333. Original Willis O'Brien signed in-house purchase order for the construction of the *King Kong* stop-motion figure for *Son of Kong*. (RKO, 1933) This rare original signed one-page document is dated May 25, 1933, and is addressed to the *"Purchasing Dept."* from the *"O'Brien Miniature Dept."* At the head, the title of the film is listed as *"Jamboree"*, which was the pre-production working title of the film intended to mask the real title of the sequel, *Son of Kong*, from the public. The invoice states that the parts are *"To be used for Base plate and jackets to hold gears for stop motion machine"*. Signed at the lower right by several of the key production personnel on the film, including Willis O'Brien, associate producer Archie Marshek, executive producer Merian C. Cooper (who signs *"Coop"*) and second unit assistant director Walter Daniels. A fantastic original document relating to the construction of the most famous stop-motion miniature of all time, *King Kong*. **$4,000 – $6,000**

334. Original herald for *King Kong*. (RKO, 1933) 4 in. x 6 ½ in. closed, 6 ½ in. x 15 ¾ in. open. Stunning fold out die-cut presentation with eight pages including six conceptual drawings by Victor Delgado; color ad art and publicity text. A wonderfully rare, original 1933 piece, with art similar to the posters, at a fraction of the price. You will not find one in better condition. Mint. **$600 – $900**

335. 1933 French mini one-sheet for the original release of *King Kong*. (RKO, 1933) This rare mini one-sheet was designed especially for the original French release of the film in 1933, and features the most famous scene from the film: King Kong atop the Empire State Building, battling the attacking biplanes! Measures 11 ½ x 15 ¾ in. Condition: A. Mint. **$1,200 – $1,500**

Post was a visionary when it came to creating and licensing entertainment memorabilia, and one of his unique concepts was to create a King Kong miniature figure (complete with hair) as well as a bust, both cast from new original sculptures by Delgado, of his famous co-creation with O'Brien. Like so many wonderful merchandizing concepts, only a few of these King Kong pieces were ever produced and sold to the public, and today they are highly sought-after pieces of art, which are cherished by collectors and enthusiasts of King Kong.

336. Marcel Delgado original sculpture of *King Kong*. Marcel Delgado was heralded as an important contributor to the making of *King Kong*, and fortunately before his death, he was asked to sculpt a re-creation of his classic original figure of the fearsome ape by noted special effects artisan and mask entrepreneur Don Post, of Don Post Studios, in 1968. The original King Kong stop-motion puppet's exterior skin had long ago disintegrated, leaving no original reference model of Kong in existence.

This rare Marcel Delgado King Kong sculpture originally came directly from an associate of Don Post, and has since been in the personal collection of a noted collector of early Hollywood memorabilia for over 17 years. The figure measures 20 in. tall and 20 in. wide (arm span), and is constructed of latex and foam with hand-set hair and realistic eyes. Only a handful of these figures were ever cast; a similar figure from Forry Ackerman's collection sold for over $9,000 at auction.
$1,000 – $1,500

337. *King Kong* (1933) French 47 x 63 re-issue poster. (Re-issue c. 1980) Nicely recycled art from the 1930s American posters. On linen. Condition: A. **$300 – $500**

338. *Mighty Joe Young* one-sheet poster. (RKO, 1949) *Mighty Joe Young* united the original creators of *King Kong* in an effort to duplicate its great success. Willis O'Brien, the original stop-motion animator, had a new young assistant – Ray Harryhausen – who would soon rise to animator-superstar status. This film features three original one-sheet posters. On linen. Condition: A. **$600 – $800**

339. *Mighty Joe Young* style B one-sheet poster. (RKO, 1949) Style B one-sheet for this classic monster film, produced by John Ford and Merian C. Cooper (who was responsible for the original *King Kong*). The poster is entirely un-backed and un-restored. There is writing in light ballpoint pen on the back quarter of the poster, which is not visible at all unless held up to the light at just the right angle. There are a few small fold tears mended on the verso with tape, but this poster displays beautifully. It is now quite rare to find such a nice *un-restored* example of a 1940s horror one-sheet. Condition: A-. **$1,500 – $2,000**

340. 1941 Academy Award for Best Effects, Special Effects, presented to Farciot Edouart for *I Wanted Wings*. (Paramount, 1941) This Academy Award statuette was presented to Farciot Edouart for his photographic special effects work on *I Wanted Wings*, starring Ray Milland, William Holden and Veronica Lake.

With his gift for finding new and innovative applications for photographic technology, Farciot Edouart enjoyed a lengthy and productive 52-year career in special effects. At Paramount in the 1920s, Edouart became adept at lining up "glass shots" (scenes in which small-scale models were seamlessly blended with life-size sets), then worked on the development of the blue-backing process, which allowed actors to be "matted" in front of an artificial background.

Edouart also mastered the "process screen", a rear-projection technique creating the illusion of stationary actors driving, running, flying, etc., in front of a moving background. To improve the technique, Edouart developed a triple-head process projector, which improved and sharpened the background image.

Perhaps his most stunning visual effect was the parting of the Red Sea in Cecil B. De Mille's *The Ten Commandments.* (Though this film won an Academy Award for its special effects, the recipient was John P. Fulton).

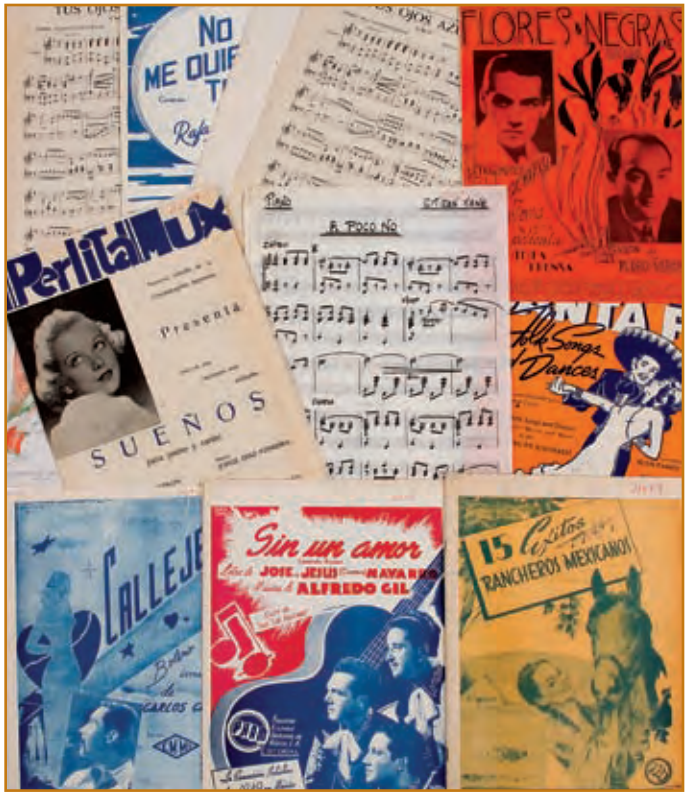
This statuette, presented to Edouart for the thrilling flying sequences in *I Wanted Wings*, is in beautiful condition with bright gold plating. The engraved forward-facing plate on the base announces Edouart's name, award category, and film title. This is an additional engraved plate on the verso of the base with his name and presentation inscription. The award stands 13 in. tall.

A highly coveted Academy Award – filmmaking's highest honor – presented to one of the original pioneers in creative visual effects, whose groundbreaking work would inspire the many generations of special effects artisans who followed.

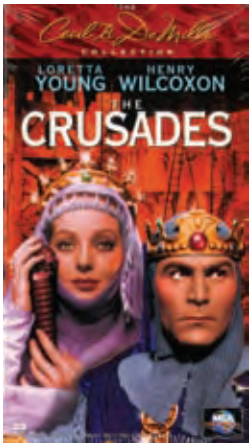
$20,000 – $30,000

341. ***All About Eve*** **Academy Award nomination plaque.** (TCF, 1950) Presented to Milton Krasner for the category Black-and-White Cinematography. Measures 12 in. x 13 ½ in. **$600 – $800**

342. ***Arabian Nights*** **Academy Award nomination plaque.** (Universal, 1942) Presented to Milton Krasner for the category Color Cinematography. Measures 12 in. x 13 ½ in. **$300 – $500**



343. **Handwritten musical score for "A Poco No" as featured in** ***Citizen Kane.*** (RKO, 1941) Three pages of original handwritten musical score for "A Poco No" from *Citizen Kane*, as featured in the scene where "Jedediah Leland" (played by Joseph Cotton) is in South America. Accompanied by various associated vintage orchestral music sheets. **$1,000 – $1,500**



344. **Knights Templar crusader shield from Cecil B. De Mille's** ***The Crusades.*** (Paramount, 1935) Cecil B. De Mille's 1935 epic *The Crusades,* starring Loretta Young and Henry Wilcoxon (as England's fabled King Richard the Lionheart), produced many memorable battle scenes. This Knights Templar shield was seen throughout the film. It is made of very heavy metal and shows the wear and tear of being hit by sword and mace. Also used in subsequent films of this most popular genre. Measures 27 in. x 44 in. **$300 – $500**

345. Ingrid Bergman battle helmet from *Joan of Arc*, together with an original insert poster. (RKO, 1948) Original hand-tooled aluminum helmet of medieval styling, with leather side dressing from the temple and around the lower edge of the neck. The face mask, which features two small slits for eyes and small breathing perforations on the right side of the mouth/nose, was designed with hinges which allowed the mask to be swiveled upwards, revealing the refined facial features of the beautiful star, Ingrid Bergman. Internally, the crown is lined in leather which is covered in felt (since deteriorated).

Though not a box-office success, *Joan of Arc* was a thoughtful film produced on a grand scale, with exceptional performances by stars Ingrid Bergman and José Ferrer, both of whom were nominated for Academy Awards. Perhaps most significantly, though, the film received the very first Academy Award conferred for the new category of Costume Design, presented to Dorothy Jeakins and Madam Barbara Karinska.

Also nominated that year were Edith Head and Gile Steele for *The Emperor Waltz* (Paramount, 1948). Edith Head felt sure she would win, as she later wrote in her memoirs: *"There was no doubt in my mind that I would win that Oscar. I deserved it – for longevity if nothing else. I had been doing motion pictures before the Oscar even existed… There was no way Ingrid Bergman's sackcloths and suits of armor could win over my Viennese finery."* But when 17-year-old presenter Elizabeth Taylor stepped to the podium and opened the envelope, it was Dorothy Jeakins and Madame Karinska who had won the very first Academy Award for Color Costume Design. After the sensational announcement, Edith Head wrote that she was *"in shock… I do not remember the rest of the evening."* Jeakins' and Karinska's costumes were praised as a triumph in the application of creativity and historical accuracy.

This armored helmet worn by Bergman in the title role is a wonderful relic from Hollywood's golden age – the crowning piece of the Ingrid Bergman hero costume, from the film that justly deserved the Motion Picture Academy's very first award for Costume Design.

The helmet is accompanied with an original insert poster from the film, perfect for display.

$4,000 – $6,000

346. Leather courier's bag, shield, sword and scabbard from *Joan of Arc*. (RKO, 1948) Ingrid Bergman's portrayal of the doomed but sainted warrior in RKO's 1948 epic *Joan of Arc* was properly saintly notwithstanding the fact that Bergman was not a teenage girl at the time. This teardrop shaped shield is painted blue with three large emblazoned gold Fleur de Lys as seen in the film, and includes a prop sword with ornate scabbard. **$300 – $500**

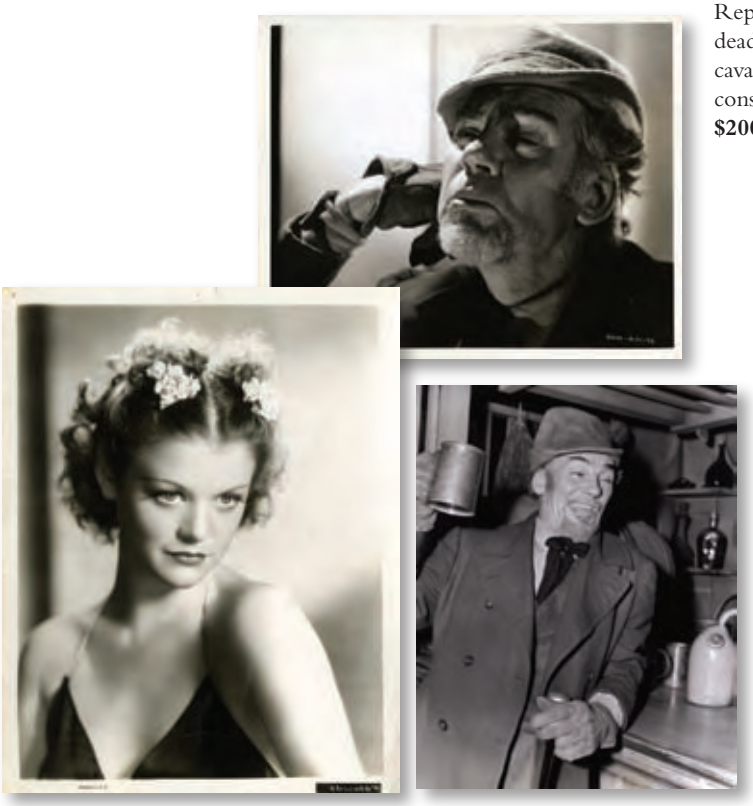
347. French military jacket and hat from *Desiree*. (TCF, 1954) From the film starring Marlon Brando, this vintage costume consists of a blue and red wool uniform jacket with white piping, together with a matching red felt hat with brass frontispiece. This film received an Academy Award nomination for Best Costume Design (Charles Le Maire and Rene Hubert). **$200 – $300**

348. Carole Landis vintage hand-tinted signed portrait (c. 1940). Carole appears in her Shell tribe costume for *One Million B.C.*, and signs with sentiment in green fountain pen *"Sincerely Carole Landis"*. The photo is stamped on the verso *"Photo, Compliments of The Tribune-Sun"* and handwritten *"Hand Painted in Oil, Special"*. For a *Rotogravure* cover. Very unusual. **$300 – $400**

349. Four panel dressing screen featuring original Christmas greetings from scores of celebrities to Hollywood photographer John Engstead. This dressing screen is adorned with the Christmas greeting cards and Western Union telegrams sent to photographer John Engstead by a number of Hollywood celebrities. Engstead, who photographed many important actors and actresses in the 1940s, 50s and 60s, took the many pieces of yuletide correspondence he received and affixed them to this screen in a pleasing collage. Scores of celebrities are represented on this fantastic vintage piece, including W.C. Fields, Jean Arthur, Ann Sheridan, Bing Crosby, Fay Wray, Claudette Colbert, Buster Crabbe, Herbert Marshall, Ida Lupino, Mae West, Clara Bow, Travis Banton, Randolph Scott, Anna Mae Wong, to name just a few! Measures 5 ft. tall x 88 in. wide when extended. **$400 – $600**

350. Original RKO pre-production set design sketch for *The Gay Falcon*. (RKO, 1941) George Sanders portrayed the stalwart hero of the title – *The Gay Falcon* – with style and tongue-in-cheek awareness. This original pencil and charcoal set design was created by RKO Studios as a guide for the building of the sets used in this 1941 addition to the continuing series of 'Falcon' movies. Measures 30 in. x 20 in., on board. **$200 – $300**

352. Trio of Republic Studios "stone" primitive tomahawks c. 1940s. Three original prop "stone" clubs and tomahawks from Republic Studios. Dating from the Golden Age of Hollywood, these deadly looking clubs are ready for an attack on the wagon train or cavalry fort of your choice. Each measure approx. 16 in. long, and are constructed of wood (handles) with lacquered resin or foam heads. **$200 – $300**



351. Collection of nine publicity photographs from *All That Money Can Buy*. (RKO, 1941) *All That Money Can Buy* (aka *The Devil and Daniel Webster*) has rightly been called the *Citizen Kane* of Fantasy films! Starring Edward Arnold as Daniel Webster and Walter Huston as Mr. Scratch…the Devil of the piece. This collection of nine original 8 in. x 10 in. black & white photographs depict Mr. Scratch at his devilish best, along with images of co-star Simone Simon and the film's Director William Detierle. **$200 – $300**

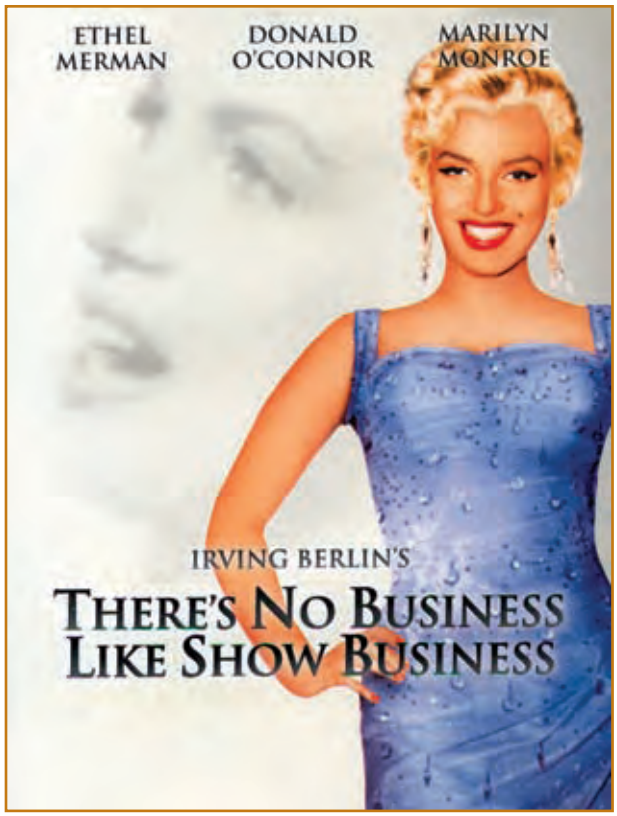
353. James Stewart original signed sketch of "Harvey", from the film of the same name. (Universal, 1950) An 8 ½ in. x 11 in. sketch of the iconic rabbit by the film's star Jimmy Stewart and signed *"Harvey"* and *"James Stewart"*, matted to an overall size of 11 in. x 14 in. Accompanied by a vintage magazine ad for the film showing "Harvey" with his arm around Stewart. **$300 – $500**

354. Original keybook photograph of the set of Sam Spade's office in *The Maltese Falcon*. (Warner Bros., 1941) *The Maltese Falcon*. What else need be said of this original Warner Bros. production set shot photograph showing the office of "Spade and Archer", as depicted in the first scene of this classic murder mystery starring Humphrey Bogart, Mary Aston, Peter Lorre and Sidney Greenstreet? 8 in. x 10 in. black and white, this photo is the first we've seen of this iconic set. Three binder holes along the top edge. **$200 – $300**

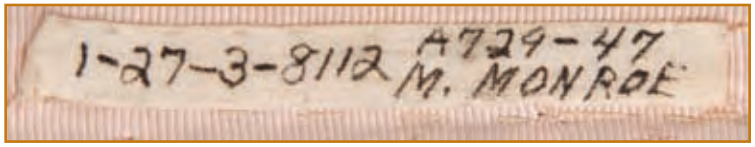
356. Franz Bachelin production art of an exterior street scene for *Band of Angels*. (Warner Bros., 1957) A dramatic image of a group of drunken Union soldiers in the streets of New Orleans threatening a finely dressed Southern woman, accomplished in gouache on a 17 ½ in. x 11 in. sheet of artist's illustration board. **$300 – $500**

357. *No Lot*.

355. Pair of ball bearings from Humphrey Bogart's classic role as "Lt. Cmdr. Queeg" in *The Caine Mutiny*. (Columbia, 1954) Pair of stainless steel ball bearings from the film, which Bogart nervously rolled in his hand during the film suggesting that his character, Cmdr. Queeg, was mentally unfit for duty. These ball bearings were originally acquired from the estate of Jimmy Starr, a well-known Hollywood gossip columnist, publicist and press agent who corresponded with many celebrities and kept a huge cache of mementos and screen-used props in his collection, years before anyone believed such things had any value. The ball bearings were kept by Starr in a small box encased in cotton, with a small handwritten note reading *"The Caine Mutiny – '54"*. Also included are a number of telegrams sent to Starr from scores of Hollywood celebrities dating from the 1930s and 1940s, as well as a letter of provenance from the collector who originally acquired these items at the late Jimmy Starr's estate sale in 1990. Truly an iconic piece of film history, from one of Hollywood's most celebrated stars. **$3,000 – $5,000**



358. Marilyn Monroe performance gown from *There's No Business Like Show Business.* (TCF, 1954) Light blue silk gown with blue tulle trimmed skirt, heavily adorned with royal blue and clear crystal faux jewels. An internal bias label is handwritten *"1-27-3-8112 A729-47 M. Monroe"*. This dress can be seen hanging on the wall in Marilyn's dressing room just before the final number (placed by Mitzi Gaynor), and then of course in the spectacular final scene when Marilyn (as "Vicky") belts out the title number, "There's No Business Like Show Business" while arm-and-arm with the five reunited Donahues. For the impressive performance costumes, of which this one is perhaps the finest example from the film, costume designers Charles Le Maire, Travilla and Miles White received an Academy Award nomination for Best Costume Design in 1955. (The film was also nominated for Best Music and Best Writing). An absolutely stunning performance gown from one of Marilyn's most delightful singing numbers, which has never before been offered at public auction. The dress is missing a few of the jewels, and the bodice has faded somewhat, but overall it remains in very good condition, especially considering its age. This dress comes direct from the collection of Debbie Reynolds. **$80,000 – $100,000**



Marilyn Monroe's Original Heavily Annotated *Seven Year Itch* Shooting Script: the First Shot of the Sexual Revolution!

Featuring Marilyn Monroe's handwritten notes for the single most famous scene in motion picture history:

Subway Grate scene

Page 76, Opposite: [Re famous Subway Grate scene] *"Hint them, not act fully for girl – change but electricity never stops, electricity never stops, never stops…"*

Page 76: [Beginning Subway Grate scene] *"Electricity – then word… Cool theater – Hot – talk to my self – The whole world – to be or not to be – everything is important to her…"* Monroe has written this additional line of dialogue: *"Do you feel the breeze from the subway – isn't it delicious?"*

Page 77: [Subway Grate scene continued] "*This is everything there is in the world. Light & easy. Everything flies out of her. Newborn - the baby looking at the moon for the first time.*" By the line *"Isn't it delicious"* she has written the word *"paradise."*

359. Original Printed Production Script for *The Seven Year Itch* (20th Century Fox), being **Marilyn Monroe's Personal Working Shooting Script**, bearing some 561 penciled words in her hand, plus hundreds of minor autograph additions, deletions, corrections and encapsulations. 113 pages (missing page 25 and neatly ripped portions of the flyleaf and page 82), marked "FINAL", August 10, 1954. Cover worn and tattered, interior pages well-thumbed and heavily annotated but otherwise surprisingly good. Of immense rarity and importance.

In full morocco, gilt-embossed custom slipcase.

The single most famous scene in motion pictures history is thirty-five seconds long. Although it took five hours to film and some fifteen hundred people gathered on a sweltering New York street to watch it being shot, it is very simple. A young woman in a white halter dress stands on a subway grating, enjoying the breeze that fans the skirt up around her waist. She speaks three lines; most of them are about the weather. That's it. But as every film and cultural critic in the world will attest, those thirty-five seconds changed modern life forever. Sex, hitherto seedy and menacing, difficult and dangerous, repressed and unspoken – was now, thanks to Marilyn Monroe, free, guiltless and natural. By projecting, simultaneously, voluptuous womanhood and childish innocence, she made overt sexuality unthreatening and fun. And Monroe, the quintessential Dumb Blonde, knew exactly, but exactly, what she was doing as she did it, thirty-five seconds over and over, all night long. Here, in her heavily annotated shooting script, we see her genius - sharper, surer, more vital even, than on the screen. Nothing less than the sexual revolution began with these notes, as when for instance, she refers to the "subway grate" scene in the script: "*Child w/a woman. Direct & fem*[inine]. *Open… This is everything there is in the world. Light & easy. Everything flies out of her. Newborn - the baby looking at the moon for the first time.*"

But if Marilyn Monroe made sex natural, that doesn't mean making it came easily. Nothing is harder to create than nature; no emotion is more complicated and difficult to portray than simple joy; and being Marilyn Monroe - so natural, simple and joyous - was, for Marilyn Monroe, a painstaking, calculated and serious business. She who seemed so blithely unaware was, in fact, the most self-conscious of actresses. "I had no problems with Monroe," Billy Wilder said about directing her in *The Seven Year Itch*: "It was Monroe who had problems with Monroe." Here we see, sometimes line by line, how she thought about playing her scenes - even including a note to show herself thinking. Not a muscle moved, in fact, unpremeditated. "*Let go of – drop – then let everything come from there – stomach*"; "*Look first indecisive – pause – hesitation – little smile*"; "*My body into his – sliding into him as if I want to sleep with him right then & there. Swing hips again*"; "*All together one thought*." Perhaps the most remarkable note, however, is the last. On the verso of the final page of the script, Monroe sums up how she will play the part of "THE GIRL" and in doing so, change both modern life and her own personal history. In a staccato tattoo, she writes:

> *"Make only little effort… giving it away – yourself - not keeping anything in myself … What is the quality of the electricity… only thru him… there is nothing else any where … open to him, my destiny to him (help carry the burden)… play the girl open and free, and it shall help me, Marilyn to be free, direct, open, honest, frank, charming – fresh, a twinkle, only morality, nature, a moral child."*

Among nature's miracles, then, comes Marilyn Monroe: the foster care child and high school dropout who was, we see here, a Rousseauian moralist, a deliberate artist, and liberator.

Some excerpts from her extensive notes:

Front Cover: Phone numbers in the Beverly Hills and North Hollywood areas.

Inside Front Cover: *"Completely letting go, feeling free…"*

Fly Leaf: *"Scene. Page 76* [famous subway grate scene]. *Child w/a woman, direct & fem*[inine] - *Let go, then stretch in my body"*

Title Page: "Going to & spitting (doing like a man) - constantly pushing him away - How I'd be bumping him if I did / walking by him."

Page 13*:* [First appearance of Monroe's character, "THE GIRL") *"Only feeling - No mouth."* By the description "The [electric fan] cord is trailing behind" she has written the word "explanation."

Pages 33 and 34: [Re-introducing herself to Tom Ewell character, RICHARD] She writes *"gesture first"* before the line, "The tomato...from upstairs", and indicates that her explanation of how she almost killed him by means of a falling tomato plant should be played as a "throwaway." *"To be born in me for the first time and let it fly out – new idea just born – new idea – flying bird – she has no difficult destiny – she speaks out loud – out out – sparkling face… Don't expect success with it every time even 1 out of ten…"* Boxed is the thought "Electricity is dancing all of me is (in movements)."

Page 35: [Asking for a gin and soda] *"Shy smile."*

Page 36: *"Let go… Drop – then let everything come from there – stomach"*

Page 37: *"Keep it down – sit back – conversational…"*

Page 39: [In response to being asked about posing for a "calendar type" photo] She has crossed out the line "I was nude" and written in its place *"It was one of those artistic pix."*

Page 46*:* The famous line "I mean I certainly wouldn't be alone with some man in his apartment in the middle of the night drinking champagne if he wasn't married" has been corrected by Monroe to read, *"I mean I certainly wouldn't be lying on the floor in some man's apartment in the middle of the night if he wasn't married!"*

Page 50: [Answering question if anyone was watching when THE GIRL posed for her famous nude photo] Monroe has written *"Laugh"* before answering the question. At the piano a few lines later, she noted *"put down glass"*, and sitting down on the bench, "push him."

Page 53: [Saying good night to RICHARD] Monroe has written *"shake"* by "I think you're very nice!"

Page 76, Opposite: **[Re famous Subway Grate scene]** *"Hint them, not act fully for girl – change but electricity never stops, electricity never stops, never stops…"*

Page 76: [Beginning Subway Grate scene] *"Electricity – then word… Cool theater – Hot – talk to my self – The whole world – to be or not to be – everything is important to her…"* Monroe has written this additional line of dialogue: *"Do you feel the breeze from the subway – isn't it delicious?"*

Page 77: [Subway Grate scene continued] "*This is everything there is in the world. Light & easy. Everything flies out of her. Newborn - the baby looking at the moon for the first time.*" By the line "Isn't it delicious" she has written the word "*paradise.*"

Page 78: [After kissing RICHARD] Monroe has crossed out the dialogue, "Well?" and written, *"What's the verdict?"*

Page 79: [RICHARD invites THE GIRL to "stop by my place for a few minutes...just to cool off before you face that Turkish bath up there...] Beside her line of "Well..." Monroe has written, *"Look first indecisive – pause – hesitation – little smile."*

Page 81: [Complaining about electric fan] *"Thinking out loud – talking to myself"*

Page 94: [Fantasy "blackmail"scene]. Monroe has boldly written at top, *"Contempt – first as I would – then adding war tank crushing everything."* To RICHARD's innocent statement that he is going to make breakfast – cinnamon toast – Monroe annotated her response. *"HA! Cinnamon toast? You can do better than that, Itchy!"* and indicated, *"dangerous."* Further movements choreographed are *"blow smoke in face – grunt… shake – danger"* and, as she says that between living in Denver, Chicago, and Detroit, she did a stretch in Leavenworth, *"maybe laughter."*

Page 95: ["Blackmail" scene continued] Monroe has written beside the line "Aw now, Itchy. Didn't you have a guest here last night? All night?" *"drawl it out."* Other directions include *"Looking at him only – cat & mouse"* and *"tough & fast."*

Page 96: [Climax of "blackmail" scene, revealing that THE GIRL is married to the building's plumber, MR. KRAHULIK] *"My body into his* [KRAHULIK'S] *– sliding into him – sliding to him – as if I want to sleep with him right then & there… Swing hips again."*

Page 97: ["Blackmail" scene continued]. To RICHARD's statement that the bonds and stamp collection THE GIRL and KRAHULIK demand belong to his small son, Monroe has written next to her line "Let him go learn a trade!"*, "all together one thought."*

Page 98: [Wrapping up "Blackmail" scene] By the line "I guess that's all, honey. I don't think there's anything else" Monroe has indicated "*not taking enough things – disappointed – looking around.*" When KRAHULIK remembers that RICHARD is a member of the Fruit of the Month Club, Monroe has written by her reply, *"There'll be pomegranates in September!"*, "*M*[ae] *W*[est] *– grunt – come up & see me sometime.*"

Page 103: [RICHARD discovering THE GIRL in his bathrobe, having taken a shower in his apartment] Monroe has written RICHARD'S line, "*What are you doing?*", deleted her own line "What's the matter?" and replaced it with "*I need a cigarette. They're right on the table.*"

Page 104: [THE GIRL tells RICHARD she'd shoot him if she discovered her husband with some blonde in the shower] Monroe interjected between "Bang! Bang! Bang" and "Right in the head," the direction, "*wait for him.*"

Page 113, verso, final page of script: *"Make only little effort… giving it away – yourself - not keeping anything in myself …What is the quality of the electricity… only thru him… there is nothing else any where … open to him, my destiny to him (help carry the burden)… play the girl open and free, and it shall help me, Marilyn to be free, direct, open, honest, frank, charming – fresh, a twinkle, only morality, nature, a moral child."*

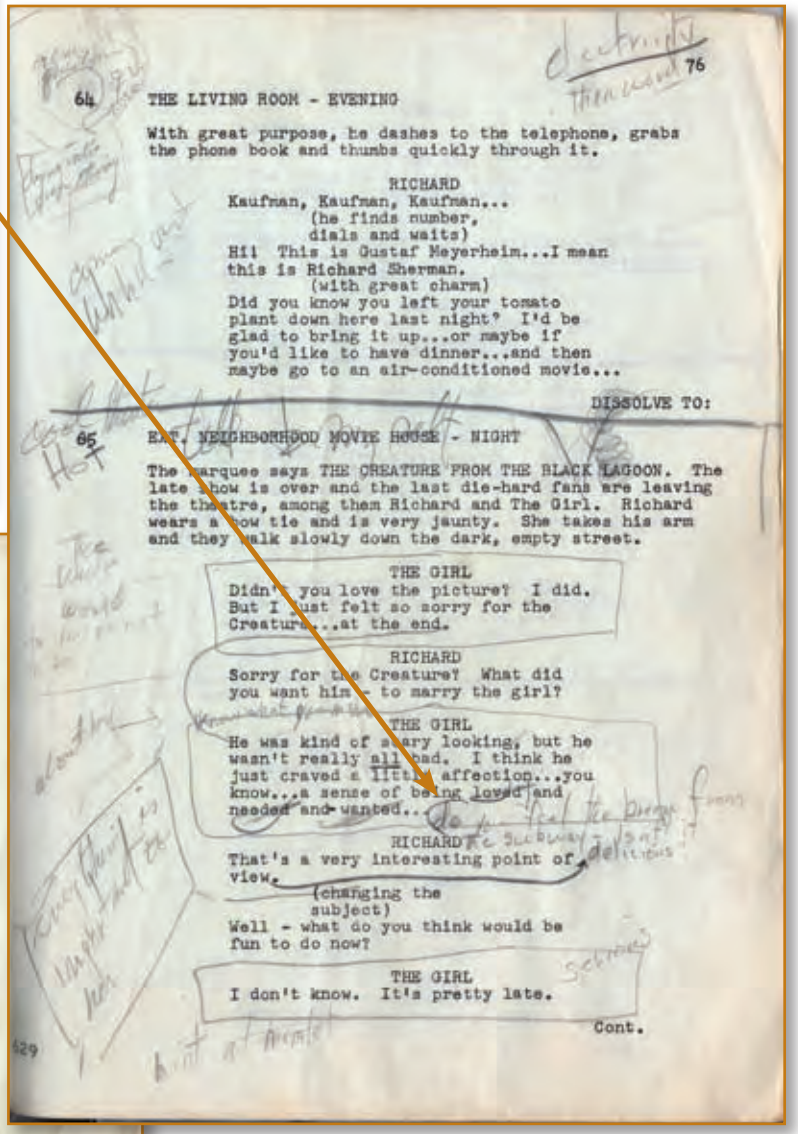
Back Inside Cover: *"First 'Invisible M' – does it… Learn words pg. 76* [Subway grate scene], *pg. 13, p. 72…. Christ…"*

Back Cover: The telephone and address of influential Hollywood gossip columnist and Monroe champion, Hedda Hopper.

Montgomery Clift, considered by many the finest film actor ever, said in an interview shortly before his death that Marilyn Monroe was, hands down, the single best actor with whom he ever worked. "Marilyn was an incredible person to act with.... the most marvelous I ever worked with, and I have been working for 29 years," he declared. "She went over the fringe. Playing a scene with her, it was like an escalator. You'd do something and she'd catch it and it would go like that, just right up." But getting to the top, making the metamorphosis from Norma Jean to Marilyn; from Marilyn to superstar; from superstar to icon – it did not happen effortlessly, or accidentally, or luckily. She made it happen, all of it, line by line and scene by scene: this extraordinary script shows us how, and why.

$60,000 – $80,000

"Do you feel the breeze from the Subway - isn't it delicious?"



76

64 THE LIVING ROOM - EVENING

With great purpose, he dashes to the telephone, grabs the phone book and thumbs quickly through it.

RICHARD
Kaufman, Kaufman, Kaufman...
(he finds number, dials and waits)
Hi! This is Gustaf Meyerheim...I mean this is Richard Sherman.
(with great charm)
Did you know you left your tomato plant down here last night? I'd be glad to bring it up...or maybe if you'd like to have dinner...and then maybe go to an air-conditioned movie...

DISSOLVE TO:

65 EXT. NEIGHBORHOOD MOVIE HOUSE - NIGHT

The marquee says THE CREATURE FROM THE BLACK LAGOON. The late show is over and the last die-hard fans are leaving the theatre, among them Richard and The Girl. Richard wears a bow tie and is very jaunty. She takes his arm and they walk slowly down the dark, empty street.

THE GIRL
Didn't you love the picture? I did. But I just felt so sorry for the Creature...at the end.

RICHARD
Sorry for the Creature? What did you want him - to marry the girl?

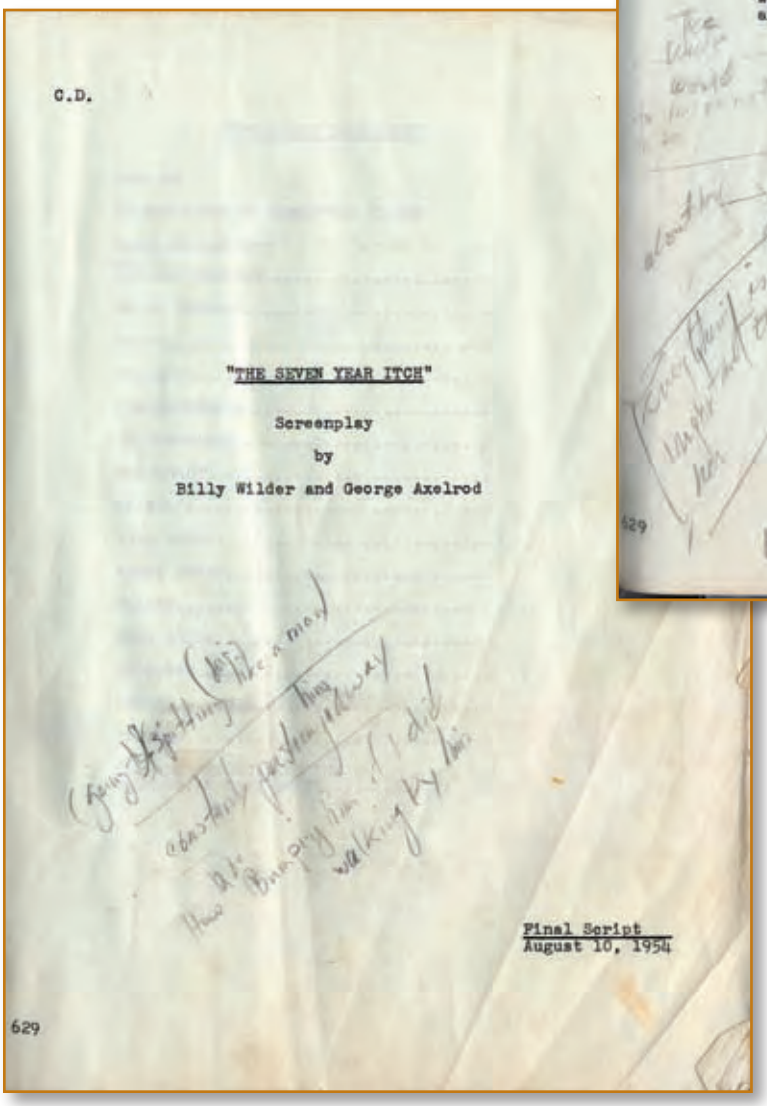
THE GIRL
He was kind of scary looking, but he wasn't really all bad. I think he just craved a little affection...you know...a sense of being loved and needed and wanted...

RICHARD
That's a very interesting point of view.
(changing the subject)
Well - what do you think would be fun to do now?

THE GIRL
I don't know. It's pretty late.

Cont.

629



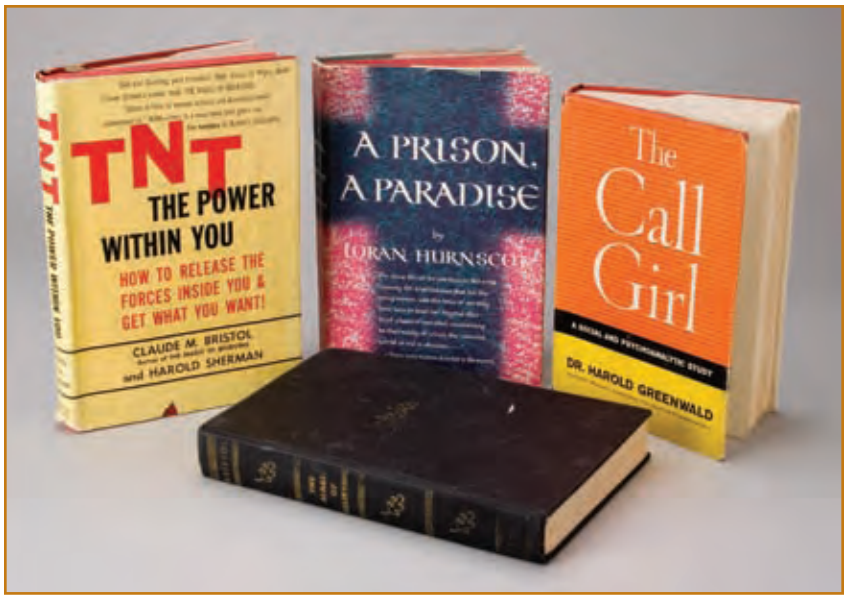
C.D.

"THE SEVEN YEAR ITCH"

Screenplay
by
Billy Wilder and George Axelrod

Final Script
August 10, 1954

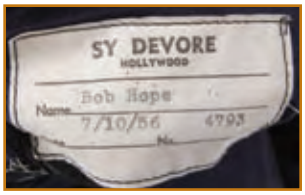
629



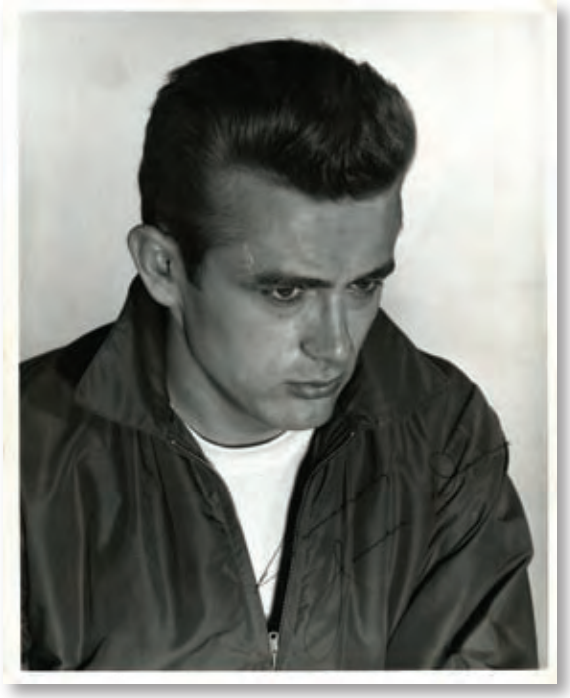
360. Four books from Marilyn Monroe's personal collection. These four titles, *The Call Girl*, *A Prision*, *A Paradise*, *TNT – The Power Within You* and *The Magic of Believing* are from her estate and were originally sold at the Christie's Marilyn Monroe sale. Each of the books have the Christie's MM sale decal on the inside front cover. A fascinating glimpse into the private life of America's greatest sex symbol. **$800 – $1,200**

361. Donfeld costume sketch of Marilyn Monroe for *Days of Wine and Roses*. (TCF, 1962) Original costume design sketch by the late Donfeld, accomplished in gouache on a 15 in. x 20 in. sheet of artist's illustration board, featuring Marilyn Monroe wearing a long black skirt and red top with plunging neckline. Signed at the lower right. Monroe was ultimately not cast in this film. **$600 – $800**

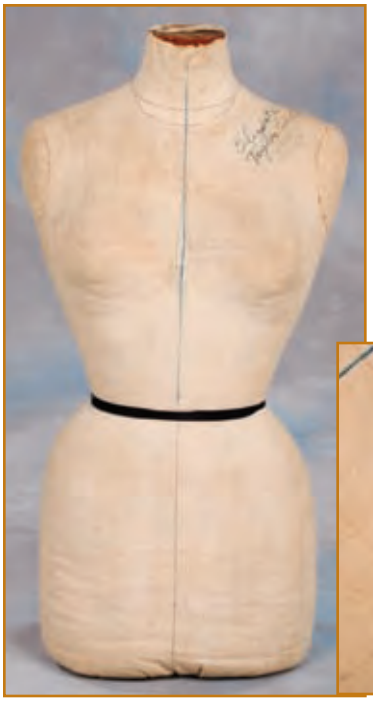
362. Jane Russell beige sequin gown from *The Revolt of Mamie Stover*. (TCF, 1956) A gorgeous, tight-fitting beige gown adorned with iridescent sequins set in a beautiful spiral pattern. The dress still retains its original Fox cleaning tag, as well as a Fox costume label handwritten *"A763-36 Jane Russell"*. Worn by Jane Russell in the title role as "Mamie Stover" opposite Agnes Moorehead and Joan Leslie. From the Debbie Reynolds collection. **$2,000 – $4,000**



363. Bob Hope tuxedo jacket and pants from *Beau James*. (Paramount, 1957) Navy blue tuxedo jacket with internal Western Costume label, and a pair of black and grey striped trousers with internal Sy Devore label typed *"Bob Hope 6-17-56"*. Made for Hope in his starring role as "Jimmy Walker", the mayor of New York City, in the film. **$400 – $600**



365. James Dean vintage signed photograph. A classic image of the brooding actor, this 8 in. x 10 in. black and white photograph is signed with sentiment in black ink at the lower right on the image, *"Sincerely, James Dean"*. The photograph exhibits some surface creasing and abrasions; the verso is stamped with the credit of photographer Bert Six. Comes with a letter of provenance from a woman whose friend dated James Dean in 1951, as well as a photocopy of an annual showing Dean and the girl together at the Senior Class Banquet that very same year. **$3,000 – $5,000**

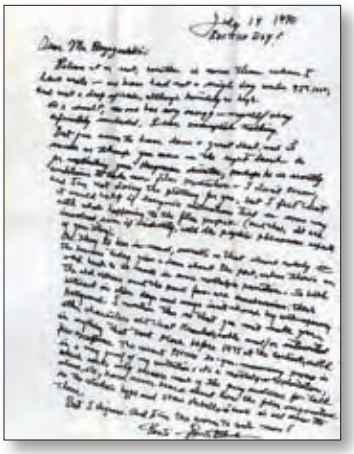


364. Elizabeth Taylor costume construction mannequin body form, signed by Taylor, used during the production of *Butterfield 8*. (MGM, 1958) Original vintage dressmaker-workroom costume construction mannequin utilized during the production of *Butterfield 8*. Muslin covered with handwritten body measurement notations and tailor's markings. Also signed and dated by Taylor on the left shoulder, *"Elizabeth Taylor Feb 57"* – a notation here indicates that the form was altered in Nov. 1959. Originally acquired directly from Metro-Goldwyn-Mayer. Taylor won an Academy Award for her performance in this film. **$600 – $800**

366. Alfred Hitchcock vintage large format signed photograph. An 11 in. x 14 in. black and white portrait of the filmmaker in semi-profile, signed in white ink on the image *"Alfred Hitchcock"*. A classic image! **$1,200 – $1,500**

367. MARLON BRANDO JACKET FROM *MISSOURI BREAKS*. (MGM, 1976) Brown silk jacket with embroidered brown and black flowers and black and red beads on the collar and lapel. The three-button front closure features decorative buttons, and the pleated back vent is adorned with two buttons. Internal Western Costume label is typed *"2135-11 Marlon Brando Chest 48 Sleeve 17"*. Previously sold at the Sotheby's Planet Hollywood sale, Dec. 14, 2002. **$1,000 – $1,500**

369. *THE CAST* (VOL. 1) RARE VINTAGE CASTING BOOK FROM 1932 FEATURING BELA LUGOSI, HEDDA HOPPER, BORIS KARLOFF, ETC. This 159pp hard-bound book features many of the leading and supporting actors of 1932, as presented in book form replete with large black and white head-shot images and lengthy biographies. The volume is "compiled with a view to assist the producer, director and casting director… to become acquainted with the background and ability of only the experienced artists of the spoken drama and talking pictures." Chapters including "Leading and 'Heavy' Men", "Character Men and Comedians", "Leading and 'Heavy' Women", "Ingénues", "Children", etc. Many major actors are represented, including Boris Karloff, Noah Beery, Bill Boyd, Bela Lugosi, Louise Dresser, Hedda Hopper, Mae Marsh, and literally hundreds of others. Some weakness to the hinge; overall in very good condition. The individual pages are very fine. **$300 – $500**



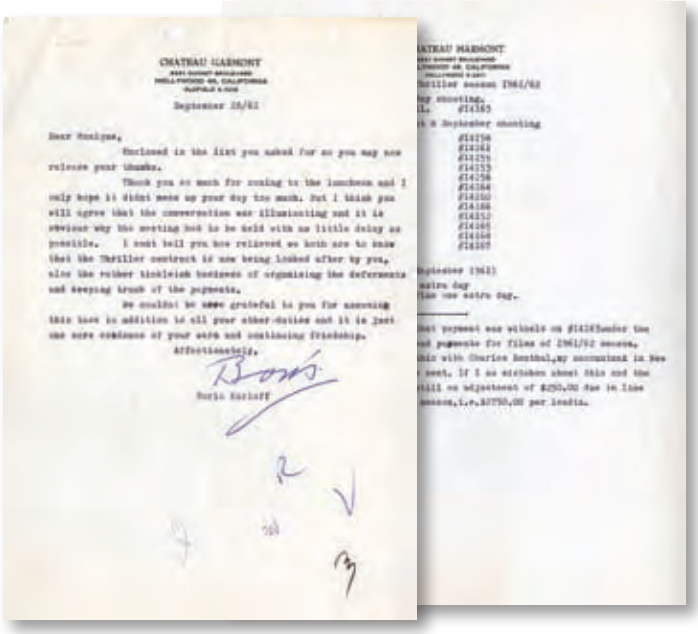
368. ROBERT BLOCH HANDWRITTEN LETTER REGARDING THE 30-YEAR ANNIVERSARY OF *PSYCHO*. (Paramount, 1960) One-page handwritten letter on a Quarto leaf dated July 14, 1990 (to which Bloch adds *"Bastille Day!"*), written to a correspondent in Texas regarding his classic novel, *Psycho.* In part: *"The current Psycho 30-year-anniversary promo is in a way part of my contention: it's a nostalgia-exploitation, which works only because most of the young audience for talk shows, etc., have never heard about how the film originated, so the studio's hype…is all new to them."* Includes the original transmittal envelope. **$200 – $300**

370. BELA LUGOSI SIGNED CONTRACT WITH THE WILLIAM MORRIS AGENCY. Two page typed legal document dated November 10, 1949, a standard William Morris artist's contract between the agency and the actor, signed at the close in black ink, "Bela Lugosi". Accompanied with a vintage William Morris 8 in. x 10 in. black and white publicity still of Lugosi. **$800 – $1,000**

371. Photograph of a Jim Logan etching of Lugosi as *Dracula* (1939), inscribed and signed by Bela Lugosi. Bela Lugosi was and is *Dracula*. This beautiful 8 in. x 10 in. black and white photograph of artist Jim Logan's haunting drawing of Lugosi as the fanged Count was inscribed, in 1939, to the six year old daughter of RKO assistant director, Sam Ruman, during a personal visit to the set of one of Bela's films. The inscription at the lower right reads, *"To Sweat* [sic] *Little Joan, best wishes Bela Lugosi."* **$800 – $1,200**

372. Boris Karloff LP of *The Baby Sitter* (radio) with CD sound transfer recording. (CBS Radio, 1947) Boris Karloff appeared on radio in roles other than his more famous movie monsters. This "Private Recording" of a 1947 CBS radio program was made to promote United States Savings Bonds and has Mr. Karloff sharing a glass of milk with a little boy in a story titled "The Baby Sitter". The 15 minute program has musical interludes at the top and end of the program with the Karloff starring story in the middle. A CD recording of the broadcast accompanies the LP record. **$200 – $300**

373. Jack Pierce film/TV make-up kit in leather case. Jack Pierce served as Universal Studios master makeup artist for nineteen years, and the list of films with which he was associated number in the hundreds. His monsters and villains made him the king of Hollywood makeup artists. When Universal decided to release Pierce, Jack went on to other film studios and then television. This makeup bag, containing many of Pierce's working tools — pancake makeup, bottles of magic and the like — comes from the estate of Sam Ruman, longtime RKO assistant director, friend of Jack Pierce and one of Jack Webb's craftsman during the first years of *Dragnet*. This make-up kit is accompanied by an original photograph, from the Sam Ruman estate, showing Pierce applying makeup to Boris Karloff as The Monster. **$1,000 – $1,500**


CHATEAU MARMONT

September 18/61

Dear Evelyn,

Enclosed is the list you asked for so you may now release your thanks.

Thank you so much for coming to the luncheon and I only hope it didn't mess up your day too much. But I think you will agree that the conversation was illuminating and it is obvious why the meeting had to be held with as little delay as possible. I want tell you how relieved we both are to know that the Thriller contract is now being looked after by you, also the rather ticklish business of organizing the deferments and keeping track of the payments.

We couldn't be more grateful to you for assuming this task in addition to all your other duties and it is just one more evidence of your care and continuing friendship.

Affectionately,

Boris

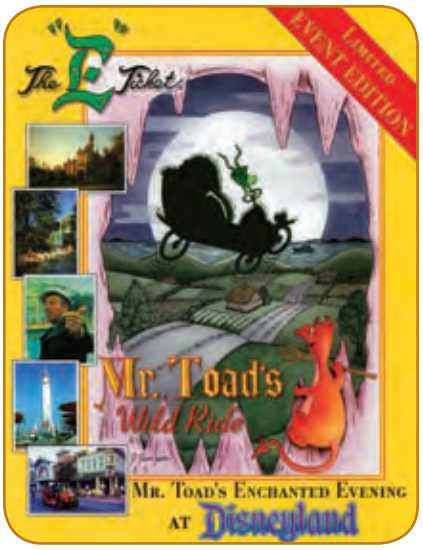
Boris Karloff

CHATEAU MARMONT

Thriller season 1961/62

374. Boris Karloff signed letter regarding his appearances in the 1961 TV series *Thriller*. One page letter dated September 18, 1961 on Chateau Marmont letterhead stationery, written to his agent regarding his 1961/62 Television season appearances and episode payments for the suspense series *Thriller.* Signed "Boris" in blue ink at the close. Also includes a second page on Chateau Marmont stationary, listing each episode in which Karloff is introduced or acts. A rare glimpse into the business life of screen immortal Boris Karloff. **$300 – $500**

375. Early 1940s standees for Disney's *Snow White and the Seven Dwarfs*. (Disney, 1937) A fantastic set of ten vintage standees from the film, each measuring (approx.) from 14 in. to 36 in. tall. (The figure of Sneezy is in three pieces and in need of restoration. The colors are intact, as shown). These may in fact be from the original release of the film, possibly from one of the later re-releases. **This is the only such set of *Snow White and the Seven Dwarfs* standees known to exist.** Exceedingly rare, this set of standees is one of the most important artifacts a collector could ever hope to acquire from this Walt Disney classic! **$5,000 – $7,000**



376.. Original car from *Mr. Toad's Wild Ride* at Disneyland (Anaheim, Calif.), in use from 1955-1997. *The Adventures of Ichabod and Mr. Toad* was one of the best of the Disney post-war animated compilations. Released in 1949, it combined the stories of those "two fabulous characters" Ichabod Crane from *The Legend of Sleepy Hollow* and, from *The Wind in the Willows*, J. Thaddeus Toad.

A few years later, as Walt Disney looked to his animated fantasies as themes for Fantasyland, the unhinged and adventurous Toad must have seemed a natural for one of the "dark", or indoor rides. As Basil Rathbone noted in the film's narration, Toad as "a disturbing factor, a reckless adventurer, having a positive mania for fads while never counting the cost"… characteristics which lent themselves to an exciting, fanciful ride at Disneyland.

Within Walt Disney's new theme park experiment, Fantasyland was the area most familiar to visitors in 1955, while the themes of the other lands were more general and their attractions required some introduction. Once the guests ventured up Main Street and crossed the castle drawbridge, their attention was drawn to Disneyland's original three dark rides, Peter Pan, Snow White and Mr. Toad.

The Toad ride was first considered as a form of roller-coaster, with the cars following a downhill track towards obstacles (such as parked cars) which would move out of the way at the last minute. Disney ultimately decided that the ride would not be appropriate for small children and the elderly, and it was toned down. Disney art director Bill Martin designed the ride to carry the original themes of the film. "Viewing the film was part of the design process," he later recalled. "I made the track layout to start with, but we went through storyboards galore. Since the point was to convert Walt's cartoon films to rides in Fantasyland, those dark rides were developed from the original 4 x 8 storyboards and concept sketches made for the animated films."

The most art-intensive of the three original dark rides was *Mr. Toad's Wild Ride*. It was designed to last 1 minute and 38 seconds, a pace to accommodate nearly 700 people an hour. There were a total of twelve original Toad cars, with nine on line (entering Toad Hall every eleven seconds) and three held in reserve. These cars were the same ones in use for over forty years.

The original cars were named individually as *Mr. Toad*, *MacBadger*, *Mole* and *Ratty*, with two each of *Toady*, *Cyril*, *Winky* and *Weasel*. They were built by Arrow Development with two hundred pounds of fiberglass and sheet metal, and were some of the first equipment delivered for the new pair.

When Disneyland decided to change the original two-seater cars to four-seater cars (which they were then using at Disneyworld in Orlando), the late Leon Janzen, who along with his brother Jack wrote the Disneyland fanzine *E-Ticket*, inquired about purchasing one of the old cars. The original designer of the Disneyland ride cars, Bob Gurr, reserved the number 3 and 4 cars for himself and the Janzens. After acquiring them from the park, he took the cars back to his shop and cleaned them, polishing the chrome and sealing it against future oxidation. He also installed a pivot wheel under the front part of each car for ease of movement around his shop. Bob then transferred ownership of Ratty, the #3 car, to Leon and Jack.

Offered here is this original #3 car, the red and black carriage named "Ratty", which is emblazoned in red letters on the front. As mentioned above, the car has undergone some minor restoration – cleaning, primarily, with the fabrication of a few new parts to replace those that were worn or broken. Other than a few minor scrapes and two bulges in the red vinyl fabric of the seat (all of which can easily be repaired), the car is in exceptional condition.

This car comes with a copy of the original *"Disneyland Resort Material Clearance"* receipt dated June 18, 1997 listing the #3 and #4 cars, noting the sale has been approved by Earnie Baily and Marty Sklar at Walt Disney Imagineering. Just beneath, a handwritten note documents the transfer of #3 Ratty to Jack and Leon Janzen, which has been signed by Bob Gurr. In addition, the car is accompanied with a signed letter of provenance from Leon Janzen's wife, the consignor, discussing the history of the car and how it came into her husband's possession.

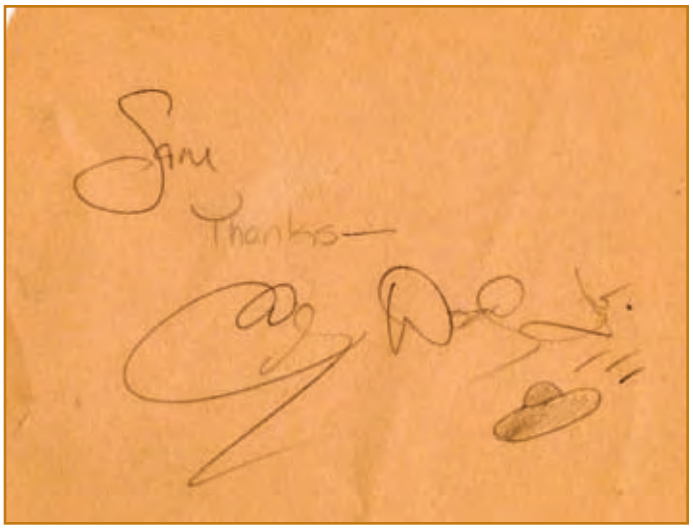
This may be the only opportunity a collector may ever have to acquire such an important part of vintage Disneyland – an actual full-sized car used on one of its most popular attractions, ridden and enjoyed by thousands. More than just a fantastic original artifact, this car from *Mr. Toad's Wild Ride* represents the pleasant return of a warm childhood memory – a memory shared by countless numbers of children since the 1950s.

$20,000 – $30,000

Ratty

Mr. Toad

377. Vintage original sheet still featuring the Disney characters (1934). This 8 in. x 10 in. still depicts six of the popular Disney characters from this period, and introduces the first depiction of Donald Duck. The other featured characters are Mickey Mouse, Pluto, Clarabelle Cow, The Goof (later Goofy), and Horace Horsecollar. The still was for merchandisers to follow a set "look" for the characters; the merchandising code UMM 280A is at the bottom right corner of the still. The name Stern also appears. **$300 – $400**



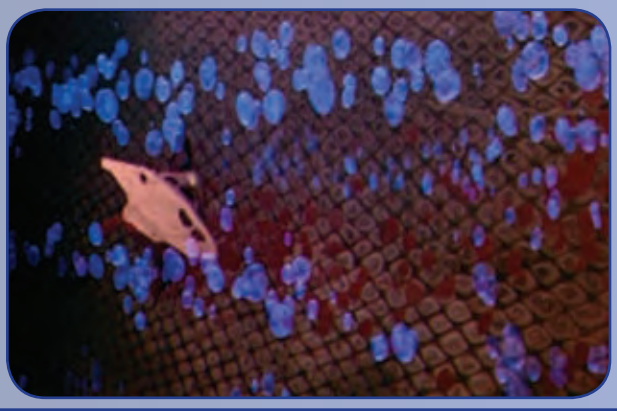
379. Vintage Ed Wood, Jr. autograph with an illustration of a flying saucer! Vintage autograph signed in pencil on a 6 in. x 4 in. album leaf, "Sam, Thanks – Ed Wood Jr.", and finished with a hand-drawn sketch of a flying saucer – a nod to his classic film disaster *Plan 9 from Outer Space.* Paper loss at the left margin, not affecting the signature and easily matted out. **$200 – $300**

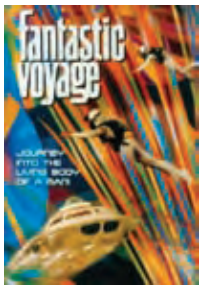
378. Six vintage original stills from *Fantastia*. (Disney, 1940) 8 in. x 10 in. stills of several scenes from this feature animation classic. Scenes include Mickey Mouse as the Sorcerer's Apprentice, Dance of the Hours, Night on Bald Mountain, Pastoral Symphony and Toccata and Fugue in D Minor. **$300 – $400**

380. Collection of celebrity signed checks. A large collection of checks made out and signed by several important Hollywood celebrities. Included in this 29 piece collection are checks by Cecil B. De Mille, Lon Chaney Jr., Jack Haley (the Tin Woodsman from *The Wizard of Oz)* Strother Martin (19 checks from actor of *The Wild Bunch, Cool Hand Luke, Butch Cassidy*…etc.) and Agnes Moorehead (7 checks – *Citizen Kane, Magnificent Ambersons, Bewitched!).* **$200 – $300**

381. Original concept artwork by Tom Jung for the *Plan 9 from Outer Space* one-sheet poster. (DCA, 1959) *Plan 9 from Outer Space* starring Bela Lugosi and written/directed/produced by Ed Wood is widely considered to be the worst film to ever come out of Hollywood. In fact, this box-office bomb gained such notoriety that it has since become a cult favorite: Wood's schlocky special-effects, campy dialogue and ridiculous plot make for a delightfully awful motion picture experience. In this fantastic original pencil sketch created by Tom Jung for the proposed one-sheet poster, Bela Lugosi is featured prominently at the lower right, but was eventually eliminated from the final finished artwork (completed by artist David Lewis). The drawing measures 13 in. x 19 in., and exhibits a few minor stains which do not detract from the overall presentation. Comes with a copy of the final finished artwork as released for the one-sheet poster. **$3,000 – $5,000**

382. *Fantastic Voyage* six-sheet poster. (TCF, 1966) Condition: A. **$300 – $500**





383. Original Proteus submarine filming miniature from *Fantastic Voyage*. (TCF, 1966) From Irwin Allen's classic science-fiction film truly worthy of its "Fantastic" title, this miniature submarine was a key visual effects miniature and was used in important special effects sequences. In the film, the crew of the Proteus – a team consisting of medical specialists and submarine operators/navigators – are miniaturized and injected into the body of a scientist who possesses the secrets of miniaturization. The only catch: they have just one hour to destroy the scientist's tumor, and make it back to the rendezvous point to be enlarged back to their original size! A triumph of cinematic special effects driven by a compelling script, the film easily won the 1967 Academy Awards for Best Effects, Special Visual Effects and Best Art Direction-Set Decoration, Color.

There were four Proteus submarine miniatures constructed for the film, ranging from 1½ inches to 5 feet in length, all based on the submarine design by Harper Goff, designer of the Nautilus submarine from Disney's *20,000 Leagues Under the Sea*. The 2 ½-foot (31 in. long) model presented here is the miniature that was built to be featured in the "wet-for-wet" shots, for the riveting sequence when the Proteus breaks free from the rushing currents within the artery, bursting though the arterial wall into the "calmer waters" of the vein. This Proteus miniature is constructed primarily of fiberglass at a scale of approximately 1/16, and was made by the 20th Century-Fox special effects department under the direction of L.B. Abbott, head of the effects department at Fox and the man responsible for visual effects in the Irwin Allen TV shows *Lost in Space* and *Voyage to the Bottom of the Sea*.

This Proteus miniature was suspended on wires and shot "wet for wet" on the film's miniature sets, several of which (including the heart and brain sets) occupied entire sound stages.

This model has been fully restored with painstaking accuracy to the way it looked on screen in 1966!

An important special-effects filming miniature from this classic Irwin Allen film. It was for these special effects shots – the stunning sequences for which this exceptional model was made – that *Fantastic Voyage* won the 1967 Academy Award for Best Visual Effects / Special Visual Effects.

$20,000 – $30,000

384. Illuminating model of the Nautilus submarine from *20,000 Leagues Under the Sea*. (Disney, 1954) This 48 in. Nautilus was built by master model-maker Scott Brodeen, whose extensive production credits include *Star Trek*, *Deep Space Nine*, *Voyager*, *Enterprise*, *Waterworld*, and *Batman Forever.*

Brodeen has been a *20,000 Leagues Under the Sea* "student" for 48 years. Recently, he was selected by Disney to join the exclusive team of artisans tasked with restoring the original 11-foot submarine at Disney World. He has studied every nuance that went into building the original 11-foot submarine. With hands-on experience working on the 11-footer, Brodeen was subsequently commissioned by Master Replicas to build its 31 in. Nautilus.

Drawing on his experience with the previous Nautilus projects, Brodeen was able to create this 48 in. miniature in exacting detail, which is the most accurate Nautilus every built. Over 1,000 man-hours went into building this submarine; no expense was spared.

This impressive model was hand-built by Brodeen from scratch, using styrene, plastic, urethane and metal components, all of which were also fashioned by hand. Some of the highlights of the piece include the grand salon which contains the organ, as well as specimen cases, settees, the fountain, writing desk, library, aquariums and oriental rugs – all of which were re-created to exacting specifications. An ornate spiral staircase leads up to the wheelhouse, which features a large helm and various navigation controls. Both the salon and wheel house are fully illuminated. On top of the hull rests the detachable skiff.

The hull features simulated iron plates and rivets, all of which have been painstakingly weathered to match the full-size set. The air intake gills also open, adding yet another touch of realism.

Built entirely by hand at a cost of over $30,000 in labor alone, this is the only one of its kind ever constructed. With exceptionally fine detailing, this model of Capt. Nemo's famed submarine is the most accurate, museum-quality display piece from the classic Disney film that a collector could ever hope to acquire.

$30,000 – $50,000

385. Collection of original Jack Lane hand-drawn caricatures from the Wall of Fame at Hollywood's legendary Brown Derby restaurant. Just about every movie idol, celebrity, agent and studio executive passed through the doors of the famed Brown Derby restaurant in Hollywood, California during its 56 years catering to Tinsel Town's elite. If those celebrities reached a high level of fame or importance, Jack Lane would capture them in a caricature version of their famous features, which were then framed and hung prominently on the soaring cathedral walls of the dining room. It was an honor to have your caricature featured in the Brown Derby, and of course, the more important the celebrity, the better his or her placement on the wall! Ambitious agents tried to have their clients' images placed alongside those of Hollywood's great. The drawings were constantly being moved to keep up with the romances and break-ups or the shifting power structure at the studios. The prominence of the caricatures became the barometer that measured the rise and fall of Hollywood's brightest stars.

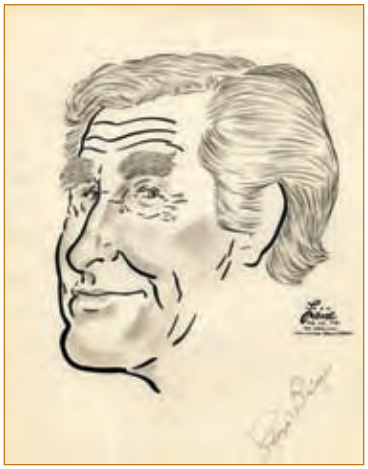
This incredible archive of 180 original ink sketches are from the Brown Derby's "Wall of Fame", each personally hand-drawn and signed by resident caricaturist Jack Lane. This collection has not been seen by the public since the Brown Derby closed in 1985 (sadly, the building was demolished in 1994). Each caricature is accomplished on an 11 in. x 14 in. sheet of heavy-stock artist's illustration paper, and all of the sketches are signed by the subject celebrity, unless otherwise noted. Just a few of the many caricatures included in the collection are listed in the column at the right.

An important archive, each of these fine caricatures is suitable for framing (as of course they once were!). The sketches are all in fine condition, with the exception of a few which exhibit some water staining, possibly from cleaning agents which encroached on the paper when originally framed behind glass. These sketches represent a once-in-a-lifetime opportunity to own an iconic collection of signed celebrity artwork – each a part of Hollywood's rich history.

$10,000 – $15,000

Dave Siegel
Clyde Dilson
Charles Korvin
Vic Hunter
Stanley Holloway
Ed Cashman
Margaret O'Brien (unsigned)
George Nader
Dick Hart
Herman Lester
Charlton Heston
George Albert
Teddi Sherman
Harry Danning
Arte Mehlinger
Lloyd Bridges
Janis Paige
Eliot Daniel
Linn Johnson
Dave Epstein
Myron Dutton
Janice-Lee York
Wayne Griffin
Gordon Maynard
Jack Huber
Capt. Ed Flynn
Walter Arms
Marcia Lewis
Al Kaye
Russ Harris
George Burns
Jean Mann
Carol Burnett
Ross Martin
Judy Garland (unsigned)
Evelyn Abrams
Dick Haymes
Ronald Reagan (unsigned)
Cecil Underwood
Mariette Hartley
Benji (with paw print signature!)
Roland Cummings
Betty Baker
Frank McDonald
Peggy Ryan
Bob Hope (two caricatures!)
Bill Thomas
Jimmy Conlin
Edgar Bergen
Bob Newman
Constance Bennett
Joe Willis
Leslie Nielson
Eva Gabor
Beryl Davis
Martha Hyer
John Fenton Murray
Alan Wilson
Lydia Cornell
Rod O'Connor
Glenhall Taylor
Don Quinn
Charlotte Raye
Robert O'Donnell
Vivian Blaine
Bullets Durgon
Victor Borge
Ray Singer
Douglas Whitney
Peter Mole
Joe Harper
Ralph Williams
Joanie Sommers
Betty Garrett
Johnny Carson
Cy Howard
Hermione Gingold
Hal March
Wallace Ford
Dick Shawn
Bill Thompson
Margo Woode
Frank Maye
Eve Arden
Larry Shea
Charlie Wick
Ben Freedman
John Agar
Jimmy Starr
Henry Silva
Danny Thomas (unsigned)
Army Archerd
Barbara Paige
Sammy Cahn
Frank Buck
Jack Hellma
Clint Stanley
Peter Lawford (unsigned)
Vernon Clarke
Buddy Ebsen
Kenny Baker
Evan Marie Saint
Harry Morgan
Rose Marie
Jack Platt
Mr. Blackwell
Ben Gage
Bert Shefter

BENJI



386. Vintage Hedy Lamarr signed photograph. 9 ½ in. x 12 in. black and white publicity portrait of Hedy Lamarr wearing a gorgeous black dress with extensive collar beading, boldly inscribed in black ink on the image *"To Young, Thanks for the cookies, Hedy Lamarr"*. Dated stamped on the verso *"Sep. 28, 1940"*. **$200 – $300**

387. Vintage Cecil B. De Mille presentation script for *The Ten Commandments*, inscribed to famed soundman John Cope. (Paramount, 1956) Complete 308 page script dated March 1, 1955, contained in a three-ring binder, and written on the title page *"#25 John Cope"*. Inscribed on the title page *"To John Cope – whose sound understanding has carried many of my pictures to success – In appreciation, Cecil B. De Mille –March 8th, 1955"*. With over 100 film credits to his name, legendary soundman John Cope was associated with some of the greatest films of the 1930s, 40s and 50s including *Union Pacific* (1939), *Northwest Mounted Police* (1940), *Reap the Wild Wind* (1942), *The Story of Dr. Wassell* (1944), *Unconquered* (1947), *Samson and Delilah* (1949), *Sunset Blvd*. (1950) and De Mille's *The Greatest Show on Earth* (1952). Cope has over 100 film credits in his lengthy career. **$800 – $1,200**

388. Edith Head's personal costume continuity book for *The Ten Commandments*. (Paramount, 1956) This important original reference manual was personally assembled by Edith Head for the production of *The Ten* Commandments, and features original 8 in. x 10 in. black and white photographs of the costume design sketches for virtually every costume designed for the picture. Each character or group of characters is divided into sections with typed headings, and the photographs are three-hole-punched and collected within. There are multiple photographs of nearly each character or group, and most likely cover every single costume change for the film! Included are all of the main characters – Moses, Nefretiri, Ramses and Sethi – as well as all of the supporting cast, which have been grouped by Head into the following names/categories and arranged alphabetically: Bathing Girls, Bithia's Nubians, Baka, Bithia, Courtiers, Court Ladies, Commander, Capt. of the Guard – Comdr. of the Host, Dathan, Ethiopians (including the King), Elders of the Tribes of Israel, Egyptian Nobles, Sethi's Fanbearers, Falcon Bearers, Foreign Envoys, Heralds, Joshua, Jannes, Korah, Lilia, Memnet, Miriam, Ramses Driver, Sephora, Slave Girl, Sardinian Guards, Sardinian Captain, Sethi's Attendant, Scribes, Torchbearers, Taskmaster, Trumpeter and Yochabel. Each of the photographs – and as stated above, there are many different designs for each character – are stamped with the Paramount Studio stamp on the verso. Personally carried by Edith Head throughout the production, this remarkable, museum-quality archive is one of the most significant production artifacts of this Academy Award-winning film to have surfaced in the last twenty years, and is perhaps the best surviving chronicle of the many stunning costumes created for this film. Originally acquired from Edith Head's personal assistant, and accompanied by her letter of provenance. **$5,000 – $6,000**

389. Original costume sketch by John L. Jensen of Debra Paget as "Lilia" for *The Ten Commandments*. (Paramount, 1956) Measuring 10 in. x 13 in. on artist's vellum, this sketch is executed in ink, graphite and charcoal and shows a sultry, suspicious Lilia in her introductory scene. This is the very first director-approved wardrobe sketch for Lilia, played by Debra Paget, in Cecil B. De Mille's 1956 epic. Lilia was originally drawn full-figure in her slave-rag dress and slave-sandals, but before the drawing went to De Mille for approval producer Henry Wilcoxon hastily cut the feet off, knowing Mr. De Mille would not be happy with the size and 20th century "look" of her feet. (Actress Debra Paget had worn pointed-toed high-heels since her early teens). Lilia is the only starring character who does not wear sandals in the film; she instead wears moccasins. The sketch is signed *"J.L. Jensen"* at the upper left corner, and is also marked *"1057"* and signed by De Mille *"OK CBDM"* in red below. The costume was executed with only one small change: Lilia's dress was tied on both shoulders instead of just one. *Of note*: It was Cecil B. De Mille who first suggested making cement casts of people's hand and foot prints to Sid Grauman in 1926 with the grand opening of the Chinese Theater in conjunction with the premiere of De Mille's *King of Kings.* **$600 – $800**

390. John L. Jensen final wardrobe illustration of "The King of Ethiopia" for Cecil B. De Mille's *The Ten Commandments*. (Paramount, 1956) This beautiful, full color, full-length costume depiction of actor Woody Strode in all his splendid, jeweled glory as he marches into Sethi's throne room measures 15 in. x 20 in., and is accomplished in gouache on heavy illustration board. It is signed by artist John L. Jensen at the lower right corner and OK'd by Cecil B. De Mille in red pencil at the lower left. This is the final, finished wardrobe drawing that was sent to all four department heads for approval. The verso is signed by Walter Tyler, Loyal Griggs, John Fulton and Frank Caffrey with the date 9/18/1954. A stunning wardrobe illustration of one of the most striking and colorful characters in the entire film. *The Ten Commandments* was nominated by the Motion Picture Academy for Best Picture; Director; Cinematography; Sound; Special Effects and Art Direction, as well as Best Costume Design for 1956. **$1,000 – $1,500**

391. Judith Anderson "Memnet" costume from *The Ten Commandments*. (Paramount, 1956) A wonderful period Egyptian slave costume designed by Edith Head, consisting of a taupe cotton dress, fully lined in soft cotton, with a zipper closure and two dark braided belt accents around the midriff, and with an integral dark brown shawl draped over her left shoulder. Worn by Anderson in the electrifying scene when she presents Moses' swaddling cloth to Nefretiri (Anne Baxter), revealing to her that Moses is not of royal blood – but the son of Hebrew slaves! A fantastic costume from a pivotal moment in the film. **$1,000 – $1,500**

392. Prop spear from *The Ten Commandments*. (MGM, 1956) Black painted wooden spear with gold painted tip, measuring 91 in. long. The spear has been repainted. Includes a photograph featuring Charlton Heston in a chariot with a similar spear. **$300 – $500**

394. Edward Carfagno concept matte painting for *Ben-Hur*. (MGM, 1959) This black and white photograph of a Roman plaza is embellished at the top with additional hand-drawn buildings and background scenes, along with notations in ink describing different attributes of the set as designed, including *"Canopy"* and *"Castle"*. The notation at the lower right reads *"Ex. Citadel #488B – Take 3"*. Crease at the lower left in the margin. Carfagno received the 1960 Academy Award for Best Art Direction – Set Decoration, Color, for his work on this film. **$300 – $500**

395. Original Mentor Huebner scene painting for *The Great Race*. (Warner Bros., 1965) A wonderful large painting in gouache on a 35 in. x 14 in. sheet of artist's illustration board, depicting a solider chasing a fleeing character through a French courtyard. Signed by Huebner at the lower right. **$600 – $800**

393. Pair of vintage publicity photos from *Ben-Hur* signed by Charlton Heston and Stephen Boyd. (MGM, 1959) Pair of vintage 8 in. x 10 in. publicity photos, one of "Messala" which is signed by Stephen Boyd, the other featuring a scene from the film's thrilling chariot race, signed by both Boyd and Charlton Heston. **$200 – $300**

396. Original storyboard / scene concept from *The Asphalt Jungle*. (MGM, 1950) A climactic story board or scene concept sketch, accomplished in charcoal on a 9 in. x 11 in. sheet of artist's illustration paper, featuring the climactic scene with Sterling Hayden dying in car while his girlfriend runs for help. Matted to 13 in. x 15 in., with caption in the lower right corner of the matting. **$300 – $500**

399. *Funny Girl* set design concept artwork for the interior of the Long Island mansion. (Columbia, 1968) Original concept artwork accomplished in gouache on a 25 in. x 15 in. sheet of board, with production notations at the lower margin. **$300 – $500**

397. Scene concept painting for *Everything I Have Is Yours*. (MGM, 1952) This fantastic production painting of a ballroom scene is accomplished in gouache on a 24 in. x 9 in. leaf of artist's illustration paper, tipped to a larger 30 in. x 18 in. sheet of board. Signed by artist Stan Johnson at the lower right. Perfect for framing. Originally sold at the Butterfield/MGM sale in 1997. **$300 – $500**

398. Character concept art of Jim Backus for *The Wonderful World of the Brothers Grimm*. (MGM, 1962) Original concept artwork, possibly for a poster or other advertising, featuring Jim Backus as "The King" by Joe Smith. Accomplished in gouache on a 16 in. x 21 in. sheet of artist's illustration board, with three-dimensional affixed copper (or tin) crown. Minor stain along the left edge, easily matted out. **$300 – $500**

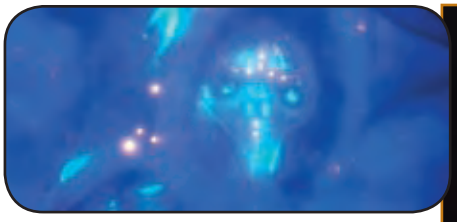
400. Roy Rogers signature "Nudie's" costume from his television series *The Roy Rogers Show* and other appearances. (NBC-TV, 1951-57) Roy Rogers Nudies-made shirt and pants from his 1950's TV Show, and pictured on the cover of four of his comic books. The shirt is a Scottish plaid design. The fabric from which it is made was brought back from Scotland by Roy himself and given to the famous tailor, Nudie Cohn, to fashion this shirt. It bears the famous Nudie's "boob label" and the custom label with Roy's name. This shirt has the drawstring tie; others of similar style were made with pearl snaps. The cuffs do have pearl snaps, as do Roy's trademark saw tooth front pockets. The pants are striped and trimmed with outside seam bands and have their own Nudie's label with name, size and number. These are also identical to the pants he wore in *Son of Paleface* (Paramount, 1952) where he and Trigger co-starred with Bob Hope and Jane Russell. Roy seems to have liked this combination, as this outfit can be seen worn by him on the show, on album covers, coloring and comic books, a number of which are included. The ensemble in the Cowboy Hall of Fame, in Oklahoma, is identical. The images of Roy holding the shirt are from a televised interview in which he discussed how he found the material and why he wore such bright, flowery shirts in those days. Truly museum quality. **$8,000 – $10,000**

401. Future cityscape miniature set piece from *Blade Runner*. (Warner Bros., 1982) Gray-painted injected foam resin, made to resemble a futuristic and highly industrialized cityscape, as seen in the Sci-Fi classic, *Blade Runner*. Measures 12 in. x 9 ½ in. **$400 – $600**

402. Prop dagger from *Dune*, similar to the one used by Sting at the end of the film. (Universal, 1984) Steel dagger with brass handle, together with the original black leather sheath. This knife is very similar to the one used by Sting in the final scenes of the film during his duel with Paul/Mua'Dib. Measures 11 in. long. **$1,000 – $1,500**

403. Parking sign from *Ghost Busters*. (Columbia, 1984) White with red letters aluminum parking sign printed, *"RESERVED FOR GHOST BUSTERS, ALL OTHERS WILL BE TOWED AWAY"*. From the first *Ghost Busters* film. Most likely used for the Ghostbusters' vehicle, the ECTO-1. **$400 – $600**

404. Full-size Anterean alien from *Cocoon*. (TCF, 1985) In this Ron Howard film, a group of aliens return to earth to retrieve a number of their comrades, left behind in "cocoons" some hundreds of years before on an earlier visit. The cocoons are recovered from their resting place at the bottom of the ocean, and moved to a swimming pool of a house they rent in a small Florida town. The alien's mission is hampered when a number of residents from an elderly home nearby, who have been secretly using the pool, discover the rejuvenating power of the cocoons. This eventually results in the death of two of the Anterean aliens encased in the cocoons, which are discovered once opened – this is one of those Aliens. This exceptional prop is beautifully made of a semi-rigid urethane with fully jointed, heavy metal armature enabling it to curl right up on itself for placement within the cocoon. Only two of these full-scale aliens were made for the film, together with a cable operated version. This impressive, instantly-identifiable piece is perhaps the key prop of the entire film. Measures approx. 3 ft. in length as positioned. This film received the 1986 Academy Award for Best Visual Effects, presented to Ralph McQuarrie, Ken Ralston, Scott Farrar and David Berry. **$10,000 – $12,000**



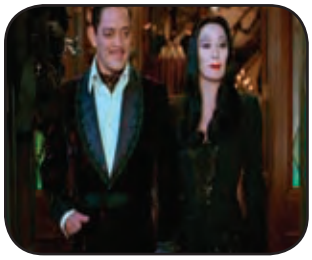
405. Phil Tippett-created "Olympic Alien" from the opening ceremony of the 1984 Olympic Games held in Los Angeles. Gray-painted foam latex alien head created by award-winning visual effects supervisor and producer, Paul Tippett, for the opening ceremony of the 1984 Olympic Games held in Los Angeles. Tippett's long and impressive resume includes receiving Academy Awards for his work in *Return of the Jedi* and *Jurassic Park*. The "Olympic Alien" head measures 17 inches tall and 22 inches wide. Some cracks in the latex, but overall in good condition. **$300 – $500**

407. Alien Aquatic Species special effects head from *The Abyss*. (TCF, 1989) Original production used Alien Aquatic Species SFX head, consisting of a translucent head (that has been split into 2 pieces) and an outer shell, as seen in the underwater scenes. Measures approx. 3 in. x 3 ½ in. **$1,000 – $1,500**

406. Kim Basinger signature costume from *Nine ½ Weeks*. (MGM, 1986) This easily-identifiable costume was worn by "Elizabeth" (Kim Basinger) in this sensual and erotic film co-starring Mickey Rourke. *Nine ½ Weeks* is perhaps the best-known and most popular film in which these actors starred, and a milestone of 1980s cinema for its controversial subject matter. The costume consists of a crème / off-white blouse, together with three pencil-thin black skirts. Two similar styles of blouse were worn by Basinger; this is the version without the chest pocket, and can be seen clearly in a number of scenes. Originally acquired directly from Kim Basinger when sold through a charity auction. **$2,500 – $3,500**

408. Tom Cruise signature racing jumpsuit from *Days of Thunder*. (Paramount, 1990) Signature black "Superflo" jumpsuit by Simpson with zipper front closure, worn by Tom Cruise in *Days of Thunder*. Cruise's character name, "Cole Trickle," is embroidered at the upper left chest. This is easily the most recognizable costume from the entire film! **$2,000 – $3,000**

409. Winona Ryder signature white dress from *Edward Scissorhands*. (TCF, 1990) White button-front dress with silk accents on the collar and cuffs, worn by Winona Ryder in her role as "Kim" throughout the last scenes of the film. **$2,500 – $3,500**



410. Raul Julia smoking jacket from *The Addams Family*. (Paramount, 1991) Single-breasted black crushed velvet smoking jacket embroidered in a floral design pattern, with tassels at the cuffs. Worn by Raul Julia as "Gomez Addams" in *The Addams Family.* **$1,000 – $1,500**

411. Barbra Streisand dress from *Prince of Tides*. (Columbia, 1991) Light blue short-sleeve dress with floral motif, made for Streisand in her role as "Dr. Lowenstein". **$800 – $1,200**

412. Al Pacino tuxedo from *The Godfather: Part III*. (Paramount, 1990) Complete tuxedo consisting of a black jacket with matching trousers, vest, white dress shirt and black tie, as made for Pacino in his defining role as "Michael Corleone" in the third installment of Academy Award-winning mafia trilogy. This costume is from the last scenes of the film when "Michael", in attendance at the opera, narrowly escapes an assassin who kills his daughter, Mary (played by Sofia Coppola) instead. A great costume from the most dramatic moment of the film. Both the pants and jacket each have internal bias labels with Pacino's name written in blue ink. Originally acquired directly from Paramount. **$2,000 – $3,000**

413. Hero costume with illuminating special effects rocket pack from *The Rocketeer*. (Disney, 1991) This fantastic costume consists of a pair of khaki pants made of a quilted fireproof material with elastic stirrups and zippered flares, used for the special effects sequences; a custom-made jacket of distressed tan leather with a fire-retardant quilted lining and brass-finished buttons, also used for the special effects sequences; a gold art deco helmet, and pair of brown flight boots. The costume is completed with a hero working rocket pack constructed of fiberglass/resin painted silver with black exhaust nozzles, with a discreet toggle switch that illuminates the inside of the exhaust ports (one not presently working) giving the illusion of combustion, as seen in the film. The rocket pack measures approximately 25 in. tall x 18 in. wide, and exhibits some paint chipping and nicks to the fuselage from production use. The jacket and pants were originally acquired direct from Disney, and each garment exhibits usual wear and distress from normal production use. **$20,000 – $30,000**

414. Julia Roberts "Tinkerbell" costume from *Hook*. (Columbia, 1991) Tie-dyed suede tunic, matching shorts and plastic wings, worn by Julia Roberts in her role as "Tinkerbell" from *Hook*. Internal Columbia Studios labels marked "Julia 1" in the tunic and "Julia Fly 3" in the shorts. The sleeves on the tunic were added after the production. **$3,000 – $5,000**

415. Collection of prop gold doubloons from *Hook*. (TriStar, 1991) Lucky 13 is the number of original prop gold doubloons used and seen in Steven Spielberg's retelling of the Peter Pan story *Hook*, with Robin Williams as a much older Peter Pan and Dustin Hoffman as an equally older Captain Hook. **$200 – $300**

416. Kenosha Comets baseball uniform from *A League of Their Own*. (Columbia, 1992) Green women's baseball dress uniform, with belt and pair of tube socks, from *A League of Their Own*. Includes an original costumer's tag and bag. **$300 – $500**

417. Collection of props from *Wayne's World*. (Paramount, 1992) A collection of nine movie props from the almost-classic screen comedy *Wayne's World*, starring Mike Myers and Dana Carvey. The props include two "Permit Party Fundraiser" flyers, Wayne's dream sequence "Presidential Seal", an original poster design mock-up, a Stan Makita donut shop menu and bag, a color poster design and backstage passes for "Waynestock" and "Aerosmith". **$200 – $300**

418. Gary Oldman period dress shirt from *Bram Stoker's Dracula*. (Columbia, 1992) Crème-colored period dress shirt worn by Gary Oldman in his lead role as "Dracula" from *Bram Stoker's Dracula*. Oldman's initials, *"GO"*, are printed on the inside costume label along with the date, *"Nov. 1991"*. **$400 – $600**

419. Keanu Reeves period dress shirt from *Bram Stoker's Dracula*. (Columbia, 1992) Light gray-colored period dress shirt worn by Keanu Reeves as "Jonathan Harker" from *Bram Stoker's Dracula*. Reeves' initials, *"KR"*, are printed on the inside costume label along with the date, "Oct. 1991". **$300 – $500**

420. Set of four dress shirts worn by Cary Elwes, I.M. Hobson, Bruce Campbell and Richard E. Grant from *Bram Stoker's Dracula*. (Columbia, 1992) Four crème-colored period dress shirts worn by Cary Elwes, I.M. Hobson, Bruce Campbell and Richard E. Grant from *Bram Stoker's Dracula*. The actors' initials are printed on the inside costume labels, along with the date, *"Oct. 1991"*, inside their respective shirt. **$300 – $500**

421. Collection of props from *Natural Born Killers*. (Warner Bros., 1994) Director Oliver Stone employed Woody Harrelson and Juliette Lewis to depict depraved and heartless killers for his homage to butchery *Natural Born Killers*. Co-starring Tommy Lee Jones and Robert Downey Jr., Stone filled the nation's movie screens with dazzling images and gallons of movie blood. This lot contains over thirty items – *Time* magazines, newspapers, wanted photos, eight license plates, a rubber snake, prison ID badges, police tape and much more. Classic images from a modern cult favorite. **$300 – $500**

422. Collection of paper props from *The Shawshank Redemption*. (Columbia, 1994) Thrills and chills author Stephen King has seen many of his novels and short stories translated to the movie screens of America. *The Shawshank Redemption* is, certainly, one of the best adaptations of King's pieces. The motion picture starred Tim Robbins and Morgan Freeman in a tale of hope, cruelty and determination set in Maine's Shawshank Prison. This auction lot contains many of the iconic paper props used and seen in the film including arrest papers, parole forms, a GED diploma, "Andy's letter to Red", stationary from the prison and more. All the pieces are original and from the film's production files. **$200 – $300**

423. Kevin Costner signature western hat from *Wyatt Earp*. (Warner Bros., 1994) Black beaver hat by American Hat Co. of Conroe, Texas, with internal gilt stamp "Motion Picture Supply Co.", and hand-written in white ink "K. Costner" just beneath the MPCC white ink stamp. For Kevin Costner's title role as "Wyatt Earp", and featured prominently on the poster artwork. Exhibits some intentional studio soiling for the production. **$800 – $1,200**

424. Brad Pitt collarless button-down shirt from *Legends of the Fall*. (TriStar, 1994) Crème-colored collarless button-down shirt, worn by Brad Pitt in his role as "Tristan Ludlow" from *Legends of the Fall*. Pitt's initials, "BP", are printed on the inside costume label along with the date, "June 1993". **$500 – $700**

425. Julia Ormand stripe shirt from *Legends of the Fall*. (TriStar, 1994) Stripe shirt with additional collar, worn by Julia Ormand in her role as "Susannah" in *Legends of the Fall*. Ormond's initials, "JO", are printed on the inside costume label along with the date, "June 1993". **$200 – $300**

426. Costume sketch of Kurt Russell for *Stargate*. (MGM, 1994) Original costume design artwork, accomplished in ink on a 19 in. x 24 in. sheet of foam core board, featuring Russell in green fatigues with an M-16 as "Col. Jack O'Neil". Signed by the sketch artist R. Camargo at the lower right. **$300 – $500**

428. Eddie Murphy signature black pin-stripe long-coat from *Vampire in Brooklyn*. (Paramount, 1995) Black pinstripe long-coat with orange inner lining, worn by Eddie Murphy as the Vampire "Maximillian" in *Vampire in Brooklyn*. Internal bias label in the inner breast pocket hand-written "Murphy". **$600 – $800**

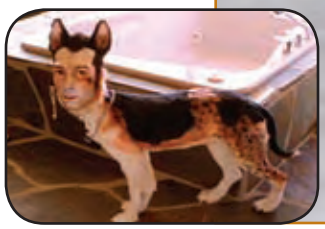
429. Concept sketch of a monkey from *Jumanji*. (Columbia, 1995) A multimedia graphite and color pencil sketch of a mischievous monkey from the film, on a 10 in. x 15 in. sheet of card stock. **$300 – $500**

427. Jim Carrey screwball costume from *Ace Ventura: Pet Detective*. (Warner Bros., 1994) Signature "Ace Ventura" costume consisting of a white, red and black Hawaiian-print shirt, black t-shirt, and grey plaid pants as worn by Jim Carrey in his pursuit of "Snowflake", the kidnapped Miami Dolphins' mascot – which is, naturally, a dolphin. **$2,500 – $3,500**

430. Matthew Broderick jailhouse jumpsuit from *The Cable Guy*. (Columbia, 1996) Medium-blue short sleeve jumpsuit, with internal Motion Picture Costume Co. ink stamp in the collar, and sizing tag 42 regular. From the hilarious scene where Broderick, in character as "Steven", finds himself in jail and facing his alarmed father, who asks, "Are you on the pot?!" Very few costumes from this cult classic have ever been offered at public auction. Includes the original costumer's tags. **$500 – $700**

432. Martian maquette from *Mars Attacks!* (Warner Bros., 1996) Resin maquette depicting one of the hilarious martians, with an enlarged and exposed brain and skeletal facial features, wearing a green spacesuit. Mounted to a wooded base, the statuette stands approximately 16 ¼ in. tall. **$1,000 – $1,500**

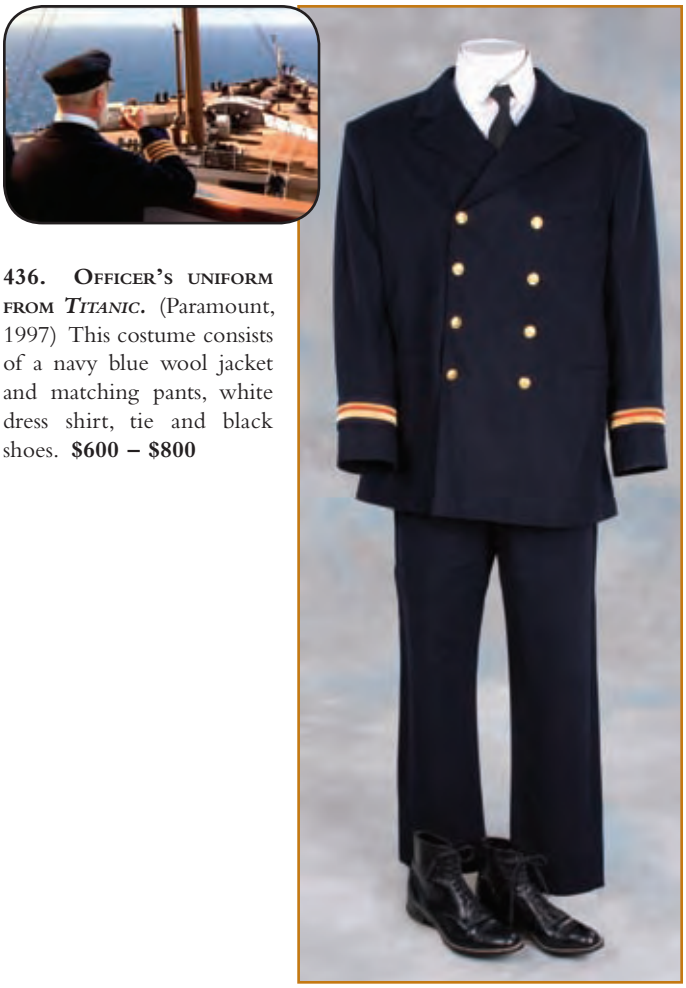
431. Alien mother ship surface miniature set piece from *Independence Day*. (TCF, 1996) Gray-painted injected foam resin mounted on wood board, designed to resemble a section of the surface of the alien mother ship. Also possibly used as part of the interior of the mother ship. Measures approx. 24 in. x 25 in. **$300 – $500**



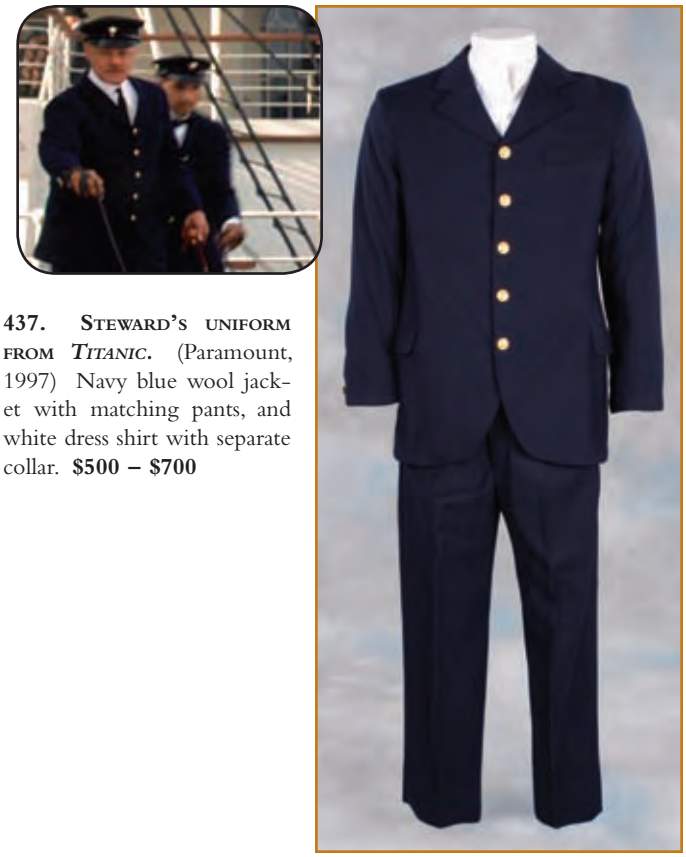
433. Prop dog with human head from *2 Days in the Valley*. (MGM, 1996) Full-size dog prop with lifelike sculpted human head with glass eyes, from the hostage scene featuring Danny Aiello. In the film, hit-man Aiello walks into the bathroom where this piece of "art" is staring back at him from the steps of the bathtub! The ears are broken near the skull, but easily repaired. Stands 31 in. tall. **$600 – $800**

434. Woody Harrelson hero sport coat and shirt from *Kingpin*. (MGM, 1996) Light firebrick color sport coat worn by Woody Harrelson as "Roy Munson" in *Kingpin*. Internal label hand-written "Roy Hook Hero". Comes with brown striped shirt. **$400 – $600**

435. Kim Basinger period costume from *L.A. Confidential*. (Warner Bros., 1997) This period costume consists of a blouse, pants, belt, headscarf and brassiere, and can be seen clearly in the emotional and violent scenes with Russell Crowe following his discovery that she has slept with Guy Pearce as "Lt. Exley". She can also be seen in this ensemble during her subsequent interview with "Exley". Basinger won the 1998 Academy Award for Best Actress for her portrayal of "Lynn Bracken" in this film. This fabulous screen-worn costume was originally acquired directly from Basinger through a charity auction. **$2,000 – $2,500**



436. Officer's uniform from *Titanic*. (Paramount, 1997) This costume consists of a navy blue wool jacket and matching pants, white dress shirt, tie and black shoes. **$600 – $800**

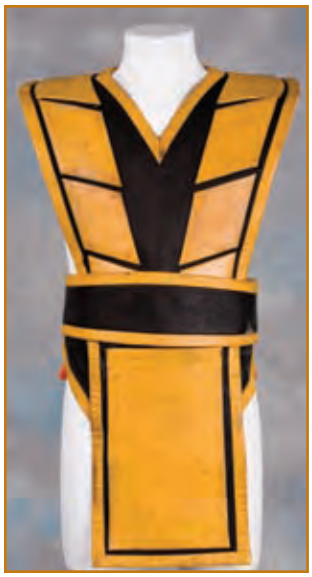


437. Steward's uniform from *Titanic*. (Paramount, 1997) Navy blue wool jacket with matching pants, and white dress shirt with separate collar. **$500 – $700**

438. Production-used White Star Line dinner plate from *Titanic*. (Paramount, 1997) From the most successful movie in Hollywood history and winner of eleven Academy Awards, this genuine production-used dinner plate was created for the first class dining scenes. It carries the White Star logo and was made for the film from the original White Star Line china patterns. The plate is handsomely framed in a custom shadowbox (by the studio), and is accompanied by a certificate of authenticity from 20th Century Fox studios. After the film's release, some plates were produced for a short time for consumer sales and stamped accordingly on the back by the retailer; however, this is an actual prop from the Academy Award-winning film and officially released by the studio in very limited numbers. Comes with original packing box which still retains the custom "Titanic"-printed packing tape. A very nice display piece. **$300 – $500**

440. Christopher Lambert costume worn as "Lord Rayden" in *Mortal Kombat*. (New Line, 1995) Rough-hewn cotton shirt with matching sleeveless robe, trousers, and pair of brown dusters, made for Lambert in his role as "Lord Rayden", the star of the film.
$600 – $800

439. Capstan from *Titanic* signed twice by special effects supervisor Donald Pennington. (Paramount, 1997) Lightweight resin or epoxy capstan painted black with brass-painted top, made in 1/6th scale. Signed twice by the film's special effects supervisor Donald Pennington. Measures approx. 10 in. diameter and 7 in. tall.
$300 – $500



441. Set of four Ninja warrior costumes from *Mortal Kombat: Annihilation*. (New Line, 1997) Set of four Ninja warrior costumes – red, purple, yellow ("Scorpion") and green – each consisting of a foam-rubber body shield (poncho-style), matching belt, shin guards and gloves. A great collection of Ninja costumes from this cult classic! *Note*: the green costume has two left-hand gloves only. **$600 – $800**

442. "Sheeva" and "Sindel" costumes from *Mortal Kombat: Annihilation*. (New Line, 1997) One-piece red-painted leather body suit worn by the four-armed "Sheeva" (Marjean Holden), with leather lace side closures; together with "Sindel's" (Musetta Vandet) costume consisting of black suede gloves and a purple and black spandex body suit. **$300 – $500**

443. Kon costume from *Mortal Kombat: Annihilation*. (New Line, 1997) Kon screen-used costume consisting of an ornamented leather cuirass, matching gauntlets and zippered boots, and black ribbed spandex pants. The left shoulder strap of the cuirass has been torn off during filming. **$400 – $600**

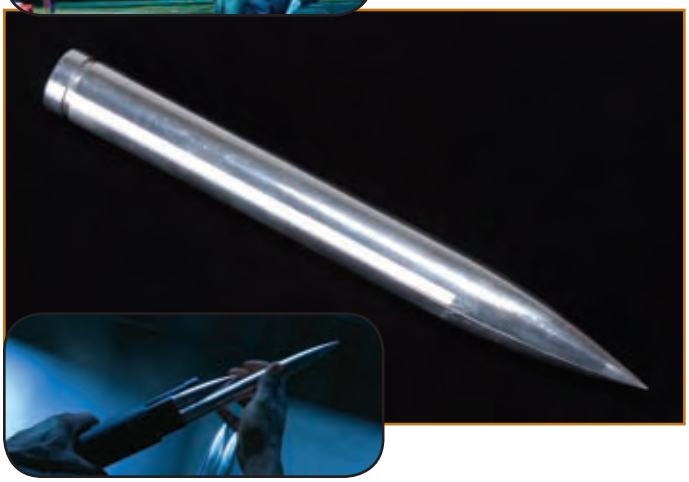
444. Casper Van Dien military tunic and pants from *Starship Troopers*. (TriStar, 1997) Gray military tunic and pants, worn by Casper Van Dien as "Johnny Rico" in *Starship Troopers*. Marked "Rico" in the tunic and "Johnny 1" in the pants. Also includes original costumer's tag. **$500 – $700**

445. Jake Busey military tunic, pants and tank top from *Starship Troopers*. (TriStar, 1997) Gray military tunic, pants and black tank top, worn by Jake Busey as "Private Ace Levy" in *Starship Troopers*. Marked "Ace" in the tank top and pants. Also includes original costumer's tag. **$400 – $600**

446. Will Smith costume and "Perp" costume from *Men in Black*. (Columbia, 1997) Complete Will Smith costume consisting of an orange jumpsuit with white trims, a plain white jersey shirt and a pair of Nike running shoes. "Perp" costume includes a green satin zipper Diesel jacket, a green, red & yellow T-shirt, a pair of heavy cotton sweat pants, belt, two twine bracelets and two rings. Both costumes are seen in the opening scene when Will Smith chases down the "Perp". Also includes original costumer's tags. **$2,000 – $3,000**

447. Wesley Snipes hero costume with full figure display from *Blade*. (New Line, 1998) This impressive costume and display piece consists of an original vest, shirt, pants, signature trench coat and three metal spikes; the balance of the costume consists of screen-accurate replicas, made to complete the display and includes a pair of boots, Blade's gun with holster, the large metal sword mounted to his back, and a pair of Black Fly sunglasses. The entire costume is mounted on a custom mannequin with lifelike fiberglass head, complete with tattoo detailing to resemble Snipes' vampire-battling character in the film. The display stands approx. 6 ft. tall. **$20,000 – $30,000**

448. Blade's stunt gun from *Blade II*. (New Line, 2002) Gray-painted rubber stunt gun, screen-used by Wesley Snipes as "Blade" in *Blade II*. Measures 14 inches in length. Housed in a custom-made Plexiglas display case. **$600 – $800**



449. Vampire stake from *Blade*. (New Line, 1998) Machined aluminum Vampire stake from the first *Blade* film. Measures approx. 9 ½ inches in length. **$200 – $300**

450. Collection of prop weapons and Wesley Snipes' faux tattoos from *Blade II*. (New Line, 2002) Includes two pistols (one resin, one rubber stunt) with holsters, UV bomb, working bomb detonator and three packets of Wesley Snipes' faux tattoos. **$400 – $600**

451. Collection of eight costumes from *Blade II*. (New Line, 2002) Set of 8 costumes worn by some of the principal characters in the second installment of the Vampire trilogy from Marvel Comics. Includes "Reinhardt's" (Ron Perlman) black leather pants and gloves, and a black pleather jacket, with studio distress; "Asad's" (Danny John Jules) black leather pants and jacket; "Nyssa's" (Leonor Varella) black leather pants and jacket; "Damaskino's'" (Thomas Kretschmann) olive with magenta trimming Vampire robe; "Scud's" (Norman Reedus) red pants and jacket, and gray vest; "Whistler's" (Kris Kristofferson) black jeans, flannel shirt, gray henley, black leather vest and gray jacket; "Nomak's" (Luke Goss) complete costume consisting of 2 gray T-shirts, black cargo pants, gray hooded shirt, black military shirt, olive-colored hooded vest, scarf, gloves, belt and deerskin jacket; and finally, an unidentified olive-colored parka with black under-tunic. Aside from the parka, each costume has the character's name handwritten on the inside label. **$2,000 – $3,000**

452. Matt LeBlanc leather military flight suit from *Lost in Space*. (New Line, 1998) Leather pants and jacket worn by Matt LeBlanc as "Major Don West" in the opening scenes of the film. Comes with a certificate of authenticity. **$2,000 – $3,000**

453. Heather Graham complete electronic flight suit from *Lost in Space*. (New Line, 1998) Complete costume consisting of black neoprene tunic and pants adorned with silver and black foam body armor (one thigh piece missing), with "Jupiter Mission" insignia at right chest and shoulder, and various attachments which are wired to illuminate. Also includes a pair of matching stylized space boots. Worn by Heather Graham as "Dr. Judy Robinson" in this 1998 film rendition of the classic 1960s TV series. Handwritten "Judy" on the inside labels. **$2,000 – $3,000**

454. Matt LeBlanc complete electronic flight suit from *Lost in Space*. (New Line, 1998) Complete costume consisting of black neoprene tunic and pants adorned with silver and black foam body armor, with "Jupiter Mission" insignia at right chest and shoulder, and various attachments which are wired to illuminate. Handwritten "Don West" on the inside labels. Also includes a pair of matching stylized space boots. Worn by Matt LeBlanc as "Major Don West" in this 1998 film rendition of the classic 1960s TV series. **$2,000 – $3,000**

455. Bruce Willis NASA spaceflight jumpsuit from *Armageddon*. (Touchstone, 1998) Royal blue flight suit with NASA patches, including nametag *"Harry"* with wings, American flag, NASA logo, and STS-98 patch reading *"Freedom for All Mankind"*. Worn by Willis in the starring role as Harry Stamper, leader of the space-bound roughnecks charged with saving the planet. **$3,000 – $5,000**

457. Danny Glover suit jacket and pants from *Lethal Weapon 4*. (Warner Bros., 1998) A very fine three-button single-breasted tan twill suit jacket with matching pants, custom-tailored for Glover in his role as "Roger Murtaugh". The jacket has an internal bias label handwritten *"D. Glover"*. In the opening scenes of the film, Glover takes this jacket off in order to create a distraction with an impromptu "chicken dance"! A very nice principal suit from the film, the fourth installment of the exciting *Lethal Weapon* series. **$400 – $600**

458. Robert De Niro ensemble from *Great Expectations*. (TCF, 1998) Black great coat lined in faux fur, together with a pair of grey wool dress slacks and a white dress shirt, as worn by his character "Arthur Lustig". **$800 – $1,200**

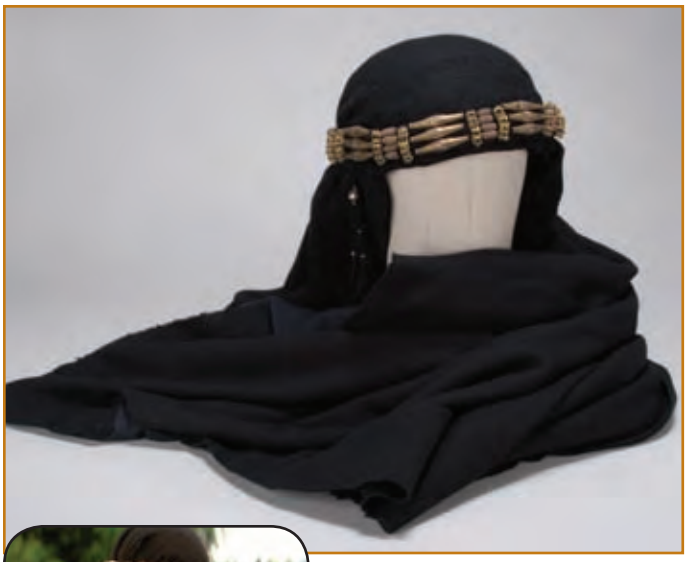
456. Ben Affleck NASA spaceflight jumpsuit from *Armageddon*. (Touchstone, 1998) Similar to the Bruce Willis flight suit offered in a separate lot, this royal blue flight suit features NASA patches as well as his embroidered "A.J." nametag patch with wings. Also includes his white t-shirt. **$3,000 – $5,000**

459. Jennifer Aniston costume from *Object of My Affection*. (TCF, 1998) Light green cotton dress, accompanied by Hawaiian print messenger bag and pair of earrings, worn by Jennifer Aniston in *Object of My Affection*. **$600 – $800**

461. Angelina Jolie leather pants and sweatshirt from *Girl, Interrupted*. (Columbia, 1999) Brown leather pants and tan sweatshirt worn by Angelina Jolie in her Academy Award-winning role from *Girl, Interrupted*. The sweatshirt has slight studio stains on the front. Comes with the original costumer's tags. **$1,500 – $2,000**

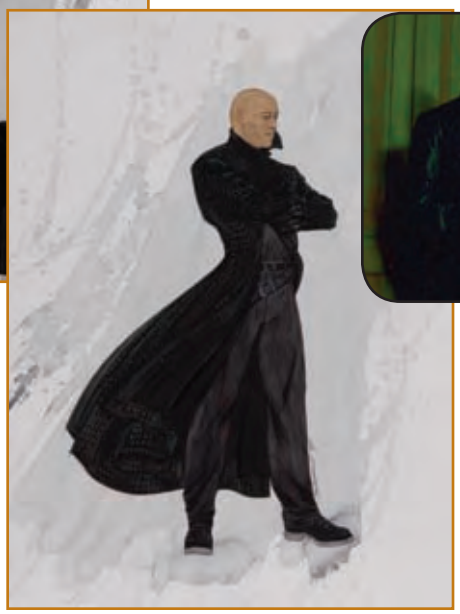
460. Winona Ryder bathtub scene costume from *Girl, Interrupted*. (Columbia, 1999) White hospital gown worn by Winona Ryder during the bathtub scene from *Girl, Interrupted*. **$1,000 – $1,500**

462. Brittney Murphy robe and pajamas from *Girl, Interrupted*. (Columbia, 1999) Yellow sheer pajama gown and yellow satin robe, worn by Brittany Murphy in the film. **$700 – $900**



463. Antonio Banderas black kaffiyeh worn as "Ibn" from *The Thirteenth Warrior*. (Touchstone, 1999) Black cloth with satin lining and fastened with an ornate brass band around the crown. Worn by Antonio Banderas in his role as the Arab courtier, "Ibn", who joins a band of Viking warriors to combat a race of cannibals. Also includes the original costumer's tag. Originally acquired from Disney. **$300 – $500**

465. Working hero VOX communicator from *Galaxy Quest*. (DreamWorks, 1999) Hero working VOX communicator made of resin painted silver, with magnetic hinge closure that illuminates when opened. Most clearly visible being held by Alan Rickman's character during the scene in which Tim Allen's character is being chased by the alien rock creature. Measures approx. 4 inches in length (when closed). **$2,000 – $2,500**



464. Trio of original production costume sketches of Neo, Morpheus and Trinity for *The Matrix*. (Warner Bros., 1999) Three original costume design sketches for the film's main characters, each accomplished in gouache on 15 in. x 20 in. sheets of artist's illustration board. Included are the instantly-recognizable costume styles of Neo (Keanu Reeves), Morpheus (Lawrence Fishburne) and Trinity (Carrie-Anne Moss). These black, urban-assault costumes were sketched by Lois DeArmond for designer Kym Barrett, and are each signed by DeArmond and dated "97". A wonderful collection of original costume design sketches, featuring the iconic clothing that became *de rigueur* for the film's legions of fans. **$2,500 – $3,500**

466. Gary Cole and Stephen Root shirts from *Office Space*. (TCF, 1999) Lavender dress shirt with white-collar worn by Gary Cole as "Bill Lumbergh" and blue & gray multi-stripe short sleeve shirt worn by Stephen Root as "Milton Waddams" from *Office Space*. Comes with a costumer's tag. **$200 – $300**

467. Benicio Del Toro costume from *The Way of the Gun*. (Artisan, 2000) Complete costume consisting of a brown jacket, white jeans, white shirt, brown leather belt and distressed black ankle boots, as worn by Del Toro in his role as "Mr. Longbaugh". **$400 – $600**

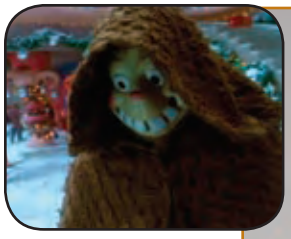
468. Benicio Del Toro "grave digging" clothes from *Traffic*. (USA Films, 2000) White western shirt, white ribbed t-shirt and pair of blue jeans, each garment with heavy studio soiling. Worn by Del Toro in as Tijuana cop "Javier Rodriguez", during the chilling scene in which he is kidnapped, taken out to the desert and forced to dig his own grave. For his performance in this film, Del Toro won the 2001 Academy Award for Best Actor. **$800 – $1,200**

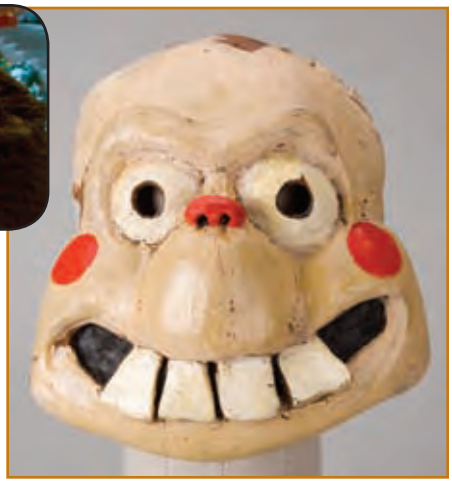
469. Catharine Zeta-Jones black maternity dress and shoes from *Traffic*. (USA Films, 2000) Black sleeveless maternity dress by Mamaluna, together with a pair of matching Kate Spade black shoes. This attractive ensemble is worn by Zeta-Jones in her role as "Helena", during the scene in which she meets with "Obregon" (played by Benjamin Bratt) to discuss the "Project for the Children" – pressure molded cocaine, cast in the shape of a doll – the perfect vessel for smuggling drugs across the border. **$800 – $1,200**

470. Suite of six costumes worn by the principal characters in *The Flintstones in Viva Rock Vegas.* (Universal, 2000) Includes Fred's (Mark Addy) signature orange and black tunic; Colonel Slaghoople's (Harvey Korman) blue "fur" tunic; Wilma's (Kristen Johnston) white leather dress by Turturice; Betty's (Jane Krakowski) bright blue suede dress; Barney's (Stephen Baldwin) brown suede tunic; and Chip Rockefeller's (Thomas Gibson) black suede tunic. **$6,000 – $8,000**

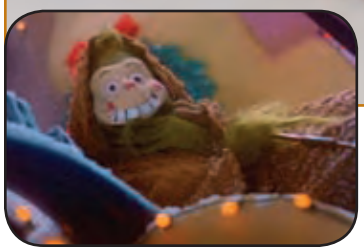
471. Paul Tannek "Jason Biggs" signature coat and hat from *Loser*. (Columbia, 2000) This brown coat with red plaid hat was worn by Biggs throughout much of the film, and is featured prominently on the film's poster artwork. **$400 – $600**

474. Whoville trophy from *How the Grinch Stole Christmas*. (Universal, 2000) Whoville trophy constructed of stainless steel with a wooden base, used in the Jim Carrey holiday film, *How the Grinch Stole Christmas*. Measures approximately 42 inches tall. **$2,000 – $3,000**





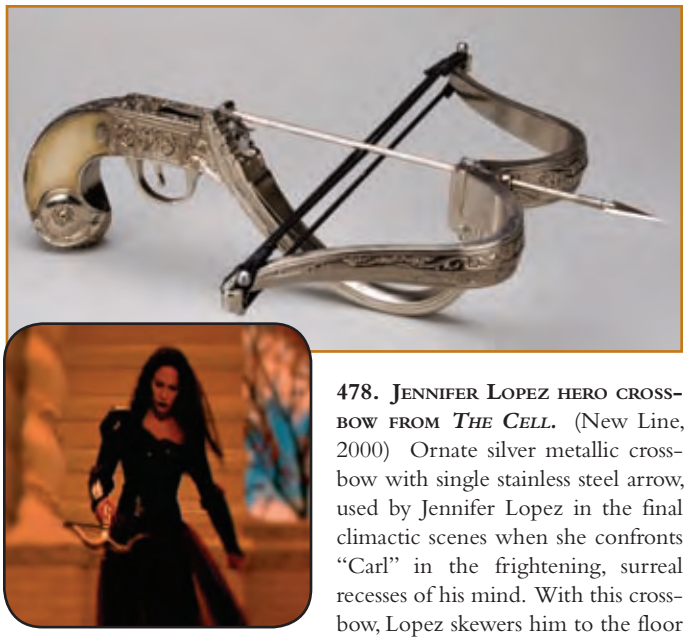
472. Jim Carrey prop mask from *How the Grinch Stole Christmas*. (Universal, 2000) Latex mask with oversize white teeth, red nose and cheeks, made for Jim Carrey during the scene in which The Grinch disguises himself in order to sneak into Whoville. **$1,000 – $1,500**



473. Jim Carrey pea shooter from *How the Grinch Stole Christmas*. (Universal, 2000) Pea shooter constructed of brass and wood, used by Jim Carey in the title role as the Grinch in *How the Grinch Stole Christmas*. Measures approx. 17 inches long. **$800 – $1,200**

475. Adam Sandler hero costume from *Little Nicky*. (New Line, 2000) Blue thermal overalls, with peach colored T-shirt, yellow down jacket, gloves and gray New Balance sneakers. Worn by Adam Sandler in the title role from *Little Nicky*. Comes with a certificate of authenticity from New Line. **$600 – $800**

476. Patricia Arquette costume from *Little Nicky*. (New Line, 2000) Quilted coat with a blue and green floral design pattern and teal colored knit shirt, worn by Patricia Arquette in *Little Nicky*. Includes the original costumer's tag. Comes with a certificate of authenticity from New Line. **$400 – $600**



478. Jennifer Lopez hero crossbow from *The Cell*. (New Line, 2000) Ornate silver metallic crossbow with single stainless steel arrow, used by Jennifer Lopez in the final climactic scenes when she confronts "Carl" in the frightening, surreal recesses of his mind. With this crossbow, Lopez skewers him to the floor and declares "My world – my rules!" before killing him with a dagger to the heart. **$500 – $700**

477. Reese Witherspoon angel costume from *Little Nicky*. (New Line, 2000) Angel costume consisting of white lamé tube dress, white sheer frock, pink feature wings, sneakers and pearl earrings. Worn by Reese Witherspoon in *Little Nicky*. Internal Western Costume label on the tube dress marked "Reese". Comes with a certificate of authenticity from New Line. **$600 – $800**

479. Jason Isaacs British Dragoon uniform from *The Patriot*. (Columbia, 2000) Dragoon uniform consisting of a green vest, white cotton blouse and red wool coat with green lapels and trim, with studio blood, worn by Jason Isaacs as "Colonel William Tavington" in the final scene when he is killed. Internal costume label on vest typed "Jason Isaacs". Also includes original costumer's tag that indicates the costume was worn by Isaacs for the final scene. **$600 – $800**

480. Rene Auberjonois period costume worn as "Rev. Oliver" from *The Patriot*. (Columbia, 2000) Period costume consisting of black vest, white shirt with collar and brown coat. Worn by Rene Auberjonois as "Reverend Oliver". Internal costume labels on coat and vest. Also includes original costumer's tags. **$300 – $500**

481. John Travolta suit jacket and pants from *Swordfish*. (Warner Bros., 2001) John Travolta's signature single-breasted brown striped silk suit jacket and pants, made for his memorable role as "Gabriel". The jacket features the internal tailor's label of Giacomo Trabalza with Travolta's initials and date. Of particular note, Trabalza also makes personal suits for Schwarzenegger, Nicholson and other Hollywood celebrities. Featured in *Cigar Aficionado* magazine, Trabalza's suits alone sell for $2000 - $3000. Travolta is prominently featured in this fantastic suit on both the poster artwork as well as the DVD cover for the film. **$600 – $800**

482. Collection of four Elvis Presley "impersonator" jumpsuits from *3,000 Miles to Graceland*. (Warner Bros., 2001) Collection of Elvis jumpsuits from four of the principal cast members, including Kurt Russell, David Arquette, Christian Slater and Bokeem Woodbine. **$3,000 – $5,000**

484. Mariah Carey custom-made pink beaded dress and matching Manolo Blahnik shoes from *Glitter*. (TCF, 2001) Custom-made pink beaded dress with faux fur and matching pink Manolo Blahnik 3-inch heels, worn by Mariah Carey in her leading role from *Glitter*. **$800 – $1,200**

483. Will Ferrell "Mugatu" costume with matching dog's costume from the Derelicte fashion show scene in *Zoolander*. (Paramount, 2001) Black suit jacket and pants with red insect motif and plastic bolo-style tie, worn at premiere of the Derelicte fashion show. Also includes the matching costume as worn by his canine companion. Originally acquired direct from Paramount. **$2,000 – $3,000**

485. Rubber stunt pistol from *The Mexican*. (DreamWorks, 2001) This exceptional ornate rubber pistol – named "The Mexican", the priceless antique firearm, after which the film is titled – is approx. 10 in. long and made for use in stunt and other scenes which did not require the heavy, close-up hero prop. This piece comes with a certificate of authenticity from Neotex, the effects house that made the prop for the film. **$2,500 – $3,500**

486. Henry Thomas "Johnny Sirocco" costume from *Gangs of New York*. (Miramax, 2002) A fantastic period costume featuring a tattered brown jacket, vest, flannel striped shirt, patterned scarf and brown pants, made for Henry Thomas in his role as "Johnny Sirocco". Internal labels feature Thomas' name and production dates. For her work on this film, Sandy Powell received an Academy Award nomination for Best Costume Design, and the film received another nine nominations. **$300 – $500**

487. Daniel Day Lewis tobacco pipe from *Gangs of New York*. (Miramax, 2002) Daniel Day Lewis' white and green tobacco pipe, for his ruthless character "Bill 'The Butcher' Cutting" in this gripping, multi-Academy Award nominated Scorsese historical epic. Measures approx. 8 in. long. Lewis, as well, received an Academy Award nomination for his role as "The Butcher". **$200 – $300**

488. Johnny Knoxville costume from *Life Without Dick*. (Columbia, 2002) This costume consists of black polyester pants, belt, black snap-button shirt with read floral designs at the chest and black leather trench coat with fur collar and detachable nylon lining. Worn by Johnny Knoxville in the title role as "Dick Rasmusson". Includes the original costumer's tags marked *"Dick"*. **$400 – $600**

489. Dr. Evil premiere costume from *Austin Powers in Goldmember*. (New Line, 2002) Silver-gray faux fur fully-lined tunic and matching pants, each with zipper front closures, accompanied with a pair of silver Hush Puppies. Made for Mike Myers in his role as Dr. Evil, and worn at the end of the film when Dr. Evil attends the premiere. **$1,500 – $2,000**

490. Mike Myers trademark crushed purple velvet suit from *Austin Powers in Goldmember*. (New Line, 2002) Mike Myer's signature crushed purple velvet suit jacket, lined with an orange psychedelic silk print, together with matching pants and white ruffled shirt. Worn at the end of the film for the premiere of "Austinpussy" with Foxxy Cleopatra (Beyonce Knowles). **$4,000 – $6,000**

491. Beyonce Knowles gold performance costume from *Austin Powers in Goldmember*. (New Line, 2002) Solid gold color metallic mesh dress with matching bikini top and shoes, as worn by the talented Beyonce Knowles in her memorable role as "Foxxy Cleopatra" during the lavish nightclub performance scene from *Austin Powers in Goldmember*. **$10,000 – $12,000**

492. Verne Troyer complete submarine commander uniform worn as "Mini Me" from *Austin Powers in Goldmember*. (New Line, 2002) Complete naval costume consisting of white tunic and pants with silver trims, matching hat, pair of white Hush Puppies and two pairs of white socks. Worn by Verne Troyer in his seminal role as Dr. Evil's clone, "Mini Me". **$1,000 – $1,500**

494. Lucy Liu racing costume from *Charlie's Angels*. (Columbia, 2000) Blue and red racing jumpsuit with front zipper closure, with "Mechanix" gloves, Skecher shoes and socks. Worn by Lucy Liu in her role as "Alex Munday" in *Charlie's Angels*. Comes with the original costumer's tags marked *"Alex"*. **$1,000 – $1,500**

493. Michelle Rodriguez police uniform from *S.W.A.T.* (Columbia, 2003) Navy colored police uniform consisting of shirt, pants, belt, clip-on tie and pair of socks, worn by Michelle Rodriguez as "Chris Sanchez" from *S.W.A.T.* Includes original costumer's tag. **$400 – $600**

495. Cameron Diaz pinstripe suit from *Charlie's Angels: Full Throttle*. (Columbia/Sony, 2003) Brown pinstripe suit jacket, with matching pants, suspenders, tan striped shirt, lavender tie and pocket square. This outfit is worn by Cameron Diaz in disguise as a man during the opening introduction sequence. Comes with the original costumer's tag marked "Natalie" (Diaz's character name). Also includes a certificate of authenticity from Columbia. **$800 – $1,200**

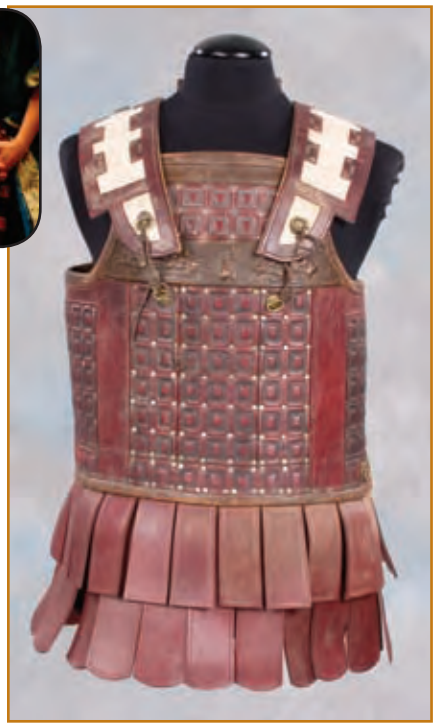
496. Drew Barrymore Mongolian tunic from *Charlie's Angels: Full Throttle*. (Columbia/Sony, 2003) Typical red cheongsam, worn by Drew Barrymore while in Mongolia from *Charlie's Angels: Full Throttle*. Marked on the inside *"Drew Linen"*. Also includes a pair of grey thermal pants. Comes with a certificate of authenticity from Columbia. **$800 – $1,200**

498. Stunt Nanite virus injector prop from *I, Robot*. (TCF, 2004) Rubber stunt Nanite virus injector with liquid-filled Plexiglas vial used in *I, Robot*, as seen in the climax of the film when Detective Del Spooner (Will Smith) attempts to destroy the computer "VICI". Measures approx. 13 inches in length. **$2,000 – $2,500**

497. Charlize Theron tank-top worn as "Aileen" in *Monster*. (Newmarket, 2003) From Theron's Academy Award-winning performance as the disturbed serial killer Aileen Wournos, this blue tank-top appropriately features a scene of two circling sharks above white printed letters reading "Ft. Lauderdale, Florida". Worn by Theron during the scene in which Aileen, shown scrubbing the kitchen of their dilapidated apartment, confronts Selby (Christina Ricci) for being out all night with their borrowed car. **$1,000 – $1,500**

499. Dementor visual effects piece from *Harry Potter: The Prisoner of Azkaban*. (Warner Bros., 2004) The Dementors, who are initially assigned to protect Harry but then turn on him, were one of the key plot elements of the film. This is the original piece which was scanned by Industrial Light & Magic for use in the CGI (computer-generated imagery) sequences, after puppetry was deemed un-workable. Hand-sculpted of synthetic clay or resin, the piece measures approx. 8 in. long. An instantly recognizable character from the film! **$200 – $300**

500. Anthony Hopkins period dress shirt from *Bram Stoker's Dracula*. (Columbia, 1992) Crème-colored period dress shirt worn by Sir Anthony Hopkins as "Professor Abraham Van Helsing" from *Bram Stoker's Dracula*. Hopkins' initials, *"AH"*, are printed on the inside costume label along with the date, *"Oct. 1991"*. **$300 – $500**



501. Greek leather cuirass worn by Denis Conway as "Nearchus" from *Alexander*. (Warner Bros., 2004) Red Greek cuirass made of leather and canvas, with brass studs, worn by Denis Conway as "Nearchus" in *Alexander*. Internal costume label marked *"Nearchus"*. **$400 – $600**

502. Orlando Bloom prop dagger from *Kingdom of Heaven*. (TCF, 2005) Black-painted rubber stunt dagger with inscribed crucifix designs, measuring approx. 20 in. long. Used in the desert battle scene with the three attacking crusaders; Bloom grabs this dagger from the belt of the last standing attacker and stabs him with it in the chest. **$1,000 – $1,200**

503. Anthony Hopkins jacket, vest and pants worn as "Don Diego" in *The Mask of Zorro*. (Columbia, 1998) Gray jacket with black embroidered trim, green vest and brown pants worn by Sir Anthony Hopkins in his role as "Don Diego de la Vega" in *The Mask of Zorro*. **$600 – $800**

504. Antonio Banderas "Zorro" shirt from *The Legend of Zorro*. (Sony, 2005) Signature black shirt with front lace closure, made for Antonio Banderas in his title role as "Zorro" from *The Legend of Zorro*. Accompanied by the original costume bag with the character/actor information. **$600 – $800**

506. Tom Hanks suit jacket, pants and shirt worn as "Dr. Robert Langdon" from *The Da Vinci Code*. (Columbia, 2006) Dark gray suit jacket, with matching pants, and navy shirt, worn by Tom Hanks in his lead role as "Dr. Robert Langdon" in the big-screen adaptation of the bestseller, *The Da Vinci Code*. Includes costumer's tag marked *"Roseline"*, referring to the film's climactic scene at the Louvre. **$1,200 – $1,500**

505. Tom Cruise hero jacket worn in *War of the Worlds*. (Paramount, 2005) Dark brown vinyl jacket (made to resemble leather), with white and red trim along the shoulders and arms, worn by Tom Cruise in Steven Spielberg's *War of the Worlds*. **$2,500 – $3,500**

507. Roger Moore western jacket from *Maverick*. (ABC-TV, 1957-62) Light tan western-style jacket with gold piping at the lapels, cuffs and pockets. Internal Warner Bros. label handwritten *"Rog. Moore"*, and a Paramount ink stamp. Moore guest-starred in three episodes of this classic series starring James Garner. **$300 – $500**

509. Commander Kane signature tunic from *Buck Rogers in the 25th Century*. (ABC-TV, 1979-81) Black and gold brocade tunic with brown satin epaulettes, worn by Michael Ansara as Commander Kane in both the Buck Rogers film and pilot episode. **$400 – $600**

508. Collection of cels and original animation sketches for one of the Charlie Brown *Peanuts* TV specials. Charles Shutlz's classic comic strip *Peanuts* has been made into many classic television animated adventures over the past four decades. Included in this lot are over 100 images of the *Peanuts* gang, including 21 cels and 84 pencil drawings on animation paper. Charlie Brown and Snoopy are absent, but nearly everyone else is included here. From nascent drawings on paper to full color cels. We don't know the title of the program but we're sure some *Peanuts* collector can easily identify it. **$200 – $300**

510. Marc Singer alien uniform vest from *V: The Miniseries*. (NBC-TV, 1984-85) Signature orange vest with "alien" black embroidered insignia, and internal Warner Bros. label. Worn by Singer in his role as Visitor "Mike Donovan". **$600 – $800**

511. Original Bob Larkin cover artwork for the *Battlestar Galactica* comic book. This original acrylic on board painting features an exciting battle scene between the Vipers of the Battlestar Galactica versus a fleet of Cylon Raiders and a Cylon Basestar. It was commissioned as double wraparound cover for the Marvel Super Special *Battlestar Galactica* comic book, vol. 1 no. 8, 1978. Measures 30 in. x 20 in., and signed *"Bob Larkin '78"* at the lower left. The colors are absolutely stunning on this incredible piece of original artwork.
$2,000 – $3,000

512. Selznick Studio sign from *The Scarlett O'Hara War*. (Warner Bros. TV, 1980) *Gone With The Wind* is one of Hollywood's greatest screen achievements. The legends, rumors and myths surrounding this movie have generated more interest and debate than almost any other motion picture. The made-for-TV-movie, *The Scarlett O'Hara War,* is just one retelling of the story behind the movie. This wood and painted "Selznick Studios" sign was seen in the film and is the exact size and image of the logo that promised, if not a great motion picture to follow, certainly a great viewing experience. Measures 48 in. x 38 in. Also included in this lot is a smaller wood and painted sign from the office of "Harold Willson", the man who helped David O. Selznick in his war to find his and the studio's "Scarlett!" **$300 – $500**

513. Tom Selleck jacket from *Magnum, p.i.* (CBS-TV, 1980-88) White single-breasted dinner jacket with internal label on the inside breast pocket embroidered *"Yoko's Custom Tailor, Honolulu, made exclusively for Tom Selleck"*. Worn by Selleck in the season two episode "Texas Lightning" which originally aired on February 18, 1982. Attached costumer's tag is labeled 43L. **$600 – $800**

514. Erik Estrada CHP uniform shirt worn as "Ponch" from *CHiPs*. (MGM-TV, 1977-83) Khaki colored shirt with dance strap and "California Highway Patrol" patches on the arms, worn by Erik Estrada as "Ponch" from *CHiPs*. MGM costume label handwritten "Erik" on the front shirttail. **$800 – $1,000**

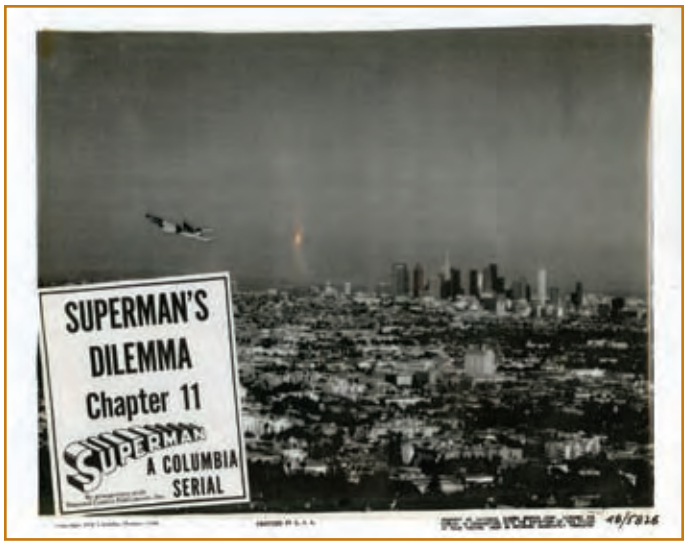
515. Pete Menefee costume sketch of Maureen McCormick as "Marcia" for *The Brady Bunch Hour*. (Paramount TV, 1977) Original costume design sketch accomplished in gouache on a 16 in. x 20 in. sheet of artist's illustration board, featuring a stylized version of Maureen McCormick wearing a revealing red and orange showgirl costume. Pencil notation on the verso reads *"Pete Menefee – Las Vegas Showgirl – Maureen McCormick 'Marcia' – Brady Bunch Variety Show?"* **$300 – $500**

516. David Faustino softball jersey worn as "Bud Bundy" in *Married with Children*. (Fox-TV, 1987-97) Blue "New Market Mallers" softball jersey with white trim and lettering, worn by David Faustino as "Bud Bundy" from the long-running comedy sitcom *Married with Children*. **$200 – $300**

517. "Jefferson" and "Griff" bowling shirts from *Married with Children*. (Fox-TV, 1987-97) Pair of blue and yellow bowling shirts worn by Ted McGinley as "Jefferson" and Harold Sylvester as "Griff", Al Bundy's (Ed O'Neill) neighbor and co-worker respectively, from the long-running comedy sitcom *Married with Children*. **$400 – $600**

518. James Gandolfini blood-stained shirt from the sixth season finale of *The Sopranos*. (HBO-TV, 1999-2007) This key short sleeve shirt, heavily stained with studio blood, was worn by Gandolfini in the climactic, final episode of this season when a confused Uncle Junior (Dominic Chianese) shoots Tony in the chest – the defining moment of the entire season! Signed by Gandolfini at the upper right chest. *Note*: the proceeds from the sale of this item will go to benefit a children's charity. **$2,000 – $3,000**

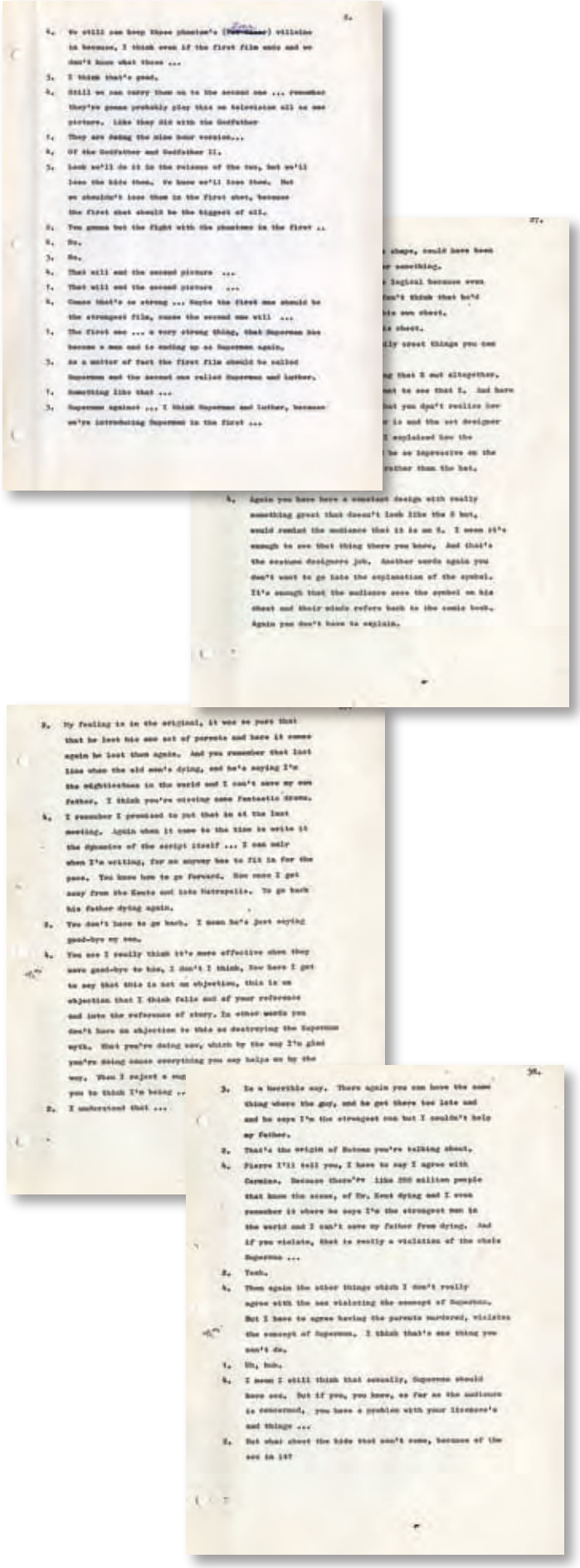
519. Michael Richards "Kramer" jacket from the "Merv Griffith Show" episode of *Seinfeld*. (NBC-TV, 1990-98) This classic Michael Richards "hipster-doofus" tan plaid single-breasted jacket was worn in the ninth-season episode of *Seinfeld*, when "Kramer" rescues the set of the Merv Griffith Show and installs it in his apartment, filling the role of talk-show host to his startled guests. The jacket is partially lined in silk, with *"Perlington – New York"* maker's label in the inside breast pocket. **$800 – $1,000**



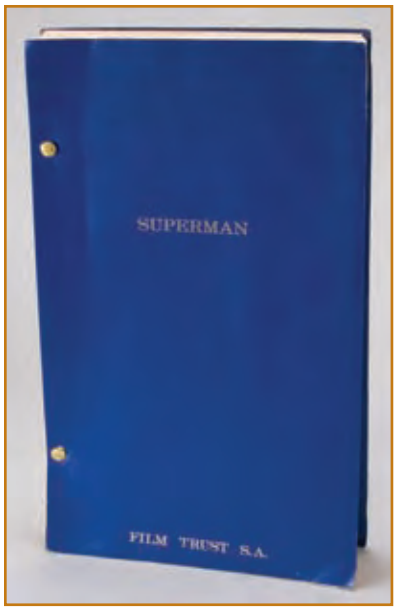
520. Original animation cel from the *Superman* serial starring Kirk Alyn. (Columbia, 1948) 10 in. x 13 in. animation overlay featuring the "Man of Steel" in flight, from the 1948 serial starring Kirk Alyn as Superman. This cel was used to show flight as "animated", interspersed with the live action shots. A great special effects piece from vintage Hollywood. Background is an embellished reproduction – cel is original. **$500 – $600**

521. George Reeves cape from *The Adventures of Superman*. (NBC-TV, 1952-58) *"It's a bird. It's a plane…."* For many Baby Boomers and younger fans all over the world, there is only one authentic "Man of Steel" …George Reeves as "Superman". This original red cloth cape from the early 1950s TV Superman series comes with a certificate of authenticity from Western Costume Company. The red cloth Superman patch is a vintage 1970s replica created by Western Costume to complete the cape, as the original letter sold separately in an auction lot circa 1991. A fantastic original costume piece from the classic Superman, George Reeves. Comes with an 8 in. x 10 in. black and white photo signed by Noel Neill, who played "Lois Lane". **$4,000 – $6,000**

The collection of *Superman* producer Ilya Salkind. The following lots include a number of pieces that come directly from the producer of the *Superman* film series, Ilya Salkind. The grandson of silent film pioneer Michael Salkind (who produced *Joyless Street* – Greta Garbo's first major role), Ilya made a splash in filmmaking in the mid-1970s with *The Three Musketeers* and *The Four Musketeers*, the first time a film and its sequel were shot simultaneously. He later applied this novel idea to the hugely successful *Superman* films starring Christopher Reeve as the Man of Steel. Of particular note, the *Superman* films marked the very first film adaptation of a major comic book hero ever attempted. Its popularity and box-office success spawned scores of imitators, and indeed, gave birth to an entire new genre of film. We are pleased to present the very finest pieces from Salkind's personal collection, offered for the first time ever at public auction.



522. *The Genesis of Superman*: Collection of five transcripts of the original brainstorming/script conference discussions for *Superman: The Movie* between Ilya Salkind, Mario Puzo, Carmine Infantino and Pierre Spengler. (Warner Bros., 1978) This fascinating archive consists of five bound transcripts, each labeled *"Reel 1" – "Reel 5"*, dating from July, 1975 when the four principal producers/writers of the planned *Superman* film met in Las Vegas and Atlantic City to discuss the script. Each is approx. 50-60 pages (with the exception of *"Reel 5"*, which is six pages only), these are complete, unedited transcripts of the meetings during which the four men broke down the script in minute detail, addressing the feasibility of each scene as well as the overall plot of the story. A brief example: *"Ilya: …What do you think about this… the guy popping out of… did he know?" "Mario: Well, that's easily solved because they could just lift him out of the spacecraft…" "Ilya: Right, because he's three years old…" "Carmine: In the original, he's an infant still…" "Mario: Yeah, but you can't have him coming out in diapers…" "Carmine: No, he was wrapped in the blanket" "Mario: No, I remember seeing him in the comic book… that's when they took him home and went to the doctor" "Carmine: He's wrapped in the material they make his suit out of eventually."* A riveting account of the creative process of the film, and a MUST for any fan. Too much to list here. Interested bidders are strongly encouraged to view this lot in person. From the personal collection of *Superman* producer Ilya Salkind. **$4,000 – $6,000**



Revised July, 1976

S U P E R M A N

Original Screenplay By:

Mario Puzo

Final Screenplay By:

Robert Benton
David Newman
and
Leslie Newman

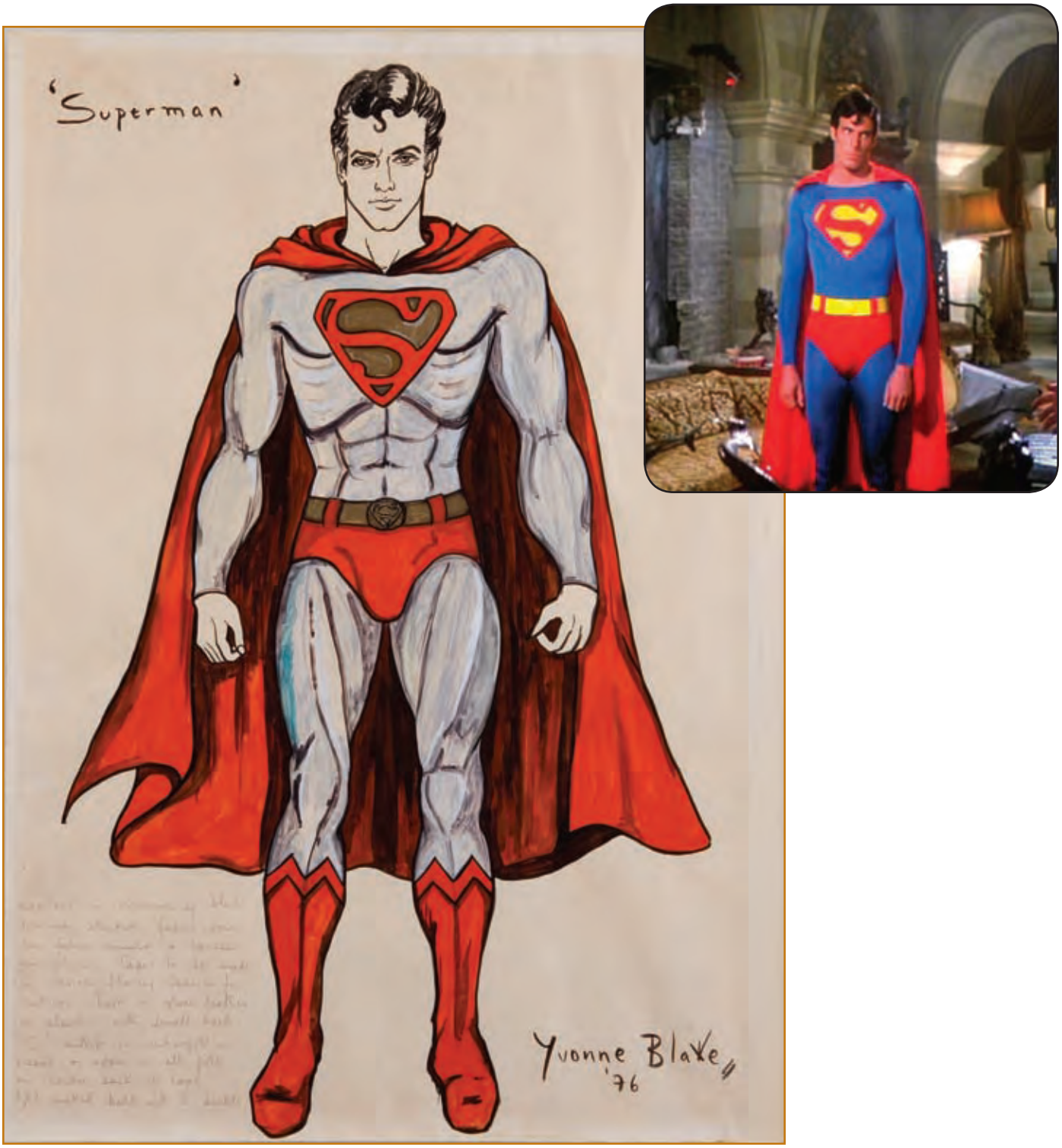
PRODUCERS:
Alexander and Ilya Salkind

DIRECTOR:
Guy Hamilton

FILM TRUST S.A.

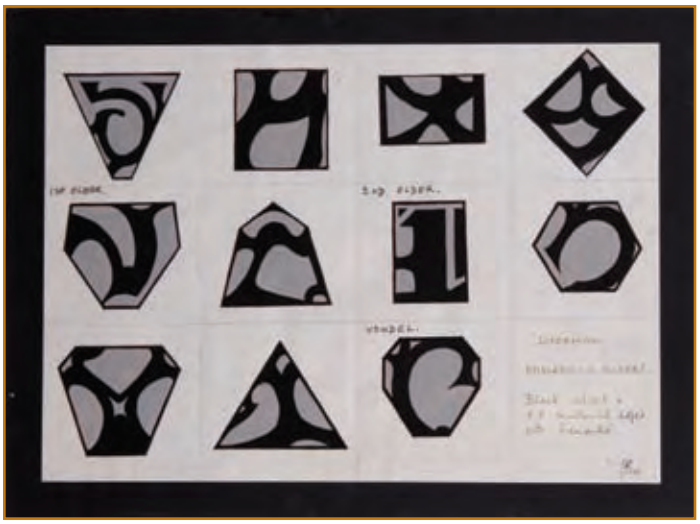
523. Producer Ilya Salkind's personal script for *Superman: The Movie*. (Warner Bros., 1978) 247pp legal folio, with blue covers and gilt lettering *"Superman"*. This Revised script dated July, 1976, was the personal script of producer Ilya Salkind, and is signed by Salkind on the title page. Direct from Salkind's collection. **$3,000 – $5,000**

524. Rare foil advance one-sheet poster for *Superman: The Movie*. (Warner Bros., 1978) This is the first foil/mylar poster created by any studio for use in film advertising. This poster was very rare even upon its first release, as these were only given the original playdate theaters. We believe that there were less than 1,000 of these made, and this is one of the best surviving examples. It has never been folded. Made of foil on paper using an innovative manufacturing process. Instead of Superman's standard red, yellow and blue, the only color used on this poster is ice-blue, intended as a tie-in with the Fortress of Solitude. Measures 25 ¾ in. x 39 ¼ in. **$400 – $600**



525. Yvonne Blake costume sketch of Superman, prior to the casting of Christopher Reeve, for *Superman: The Movie*. (Warner Bros., 1978) Original costume design sketch, accomplished in ink and watercolor on a 16 ½ in. x 23 ½ in. sheet of artist's illustration paper, featuring the classic superhero costume for Superman. This design was executed before Christopher Reeve was cast in the title role, so the likeness of Superman is somewhat general. Costume notes at the lower right corner read *"Leotard in shimmering blue two way stretch fabric worn over false muscles & harness for flying. Capes to be made in various flowing fashion for resting. Boots in glove leather or elastic with small heel. 'S' motif in red & gold on breast & again in all gold on back of cape. Gold metal belt with 'S' buckle"*. Signed at the lower right corner, *"Yvonne Blake – '76"*. An iconic costume design, which was soon brought to life so memorably by Christopher Reeve! From the personal collection of *Superman* producer Ilya Salkind. **$6,000 – $8,000**

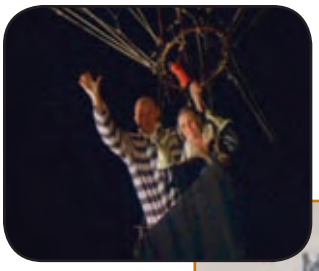
526. Pair of Yvonne Blake costume sketches of Marlon Brando as "Jor-El" and Susannah York as "Lara" for *Superman: The Movie*. (Warner Bros., 1978) Two original costume design sketches, each accomplished in ink and watercolor on 16 in. x 23 in. leaves of artist's illustration paper (York's slightly smaller), featuring Marlon Brando as Superman's father "Jor-El", and Susannah York as his mother "Lana" wearing their distinctive grey/silver "projection" costumes as worn on Krypton. Jor-El's sketch also includes an additional clear overlay with matching vestments, for presentation and approval of the producer. A fantastic costume design for the ethereal world of Krypton. From the personal collection of *Superman* producer Ilya Salkind. **$6,000 – $8,000**



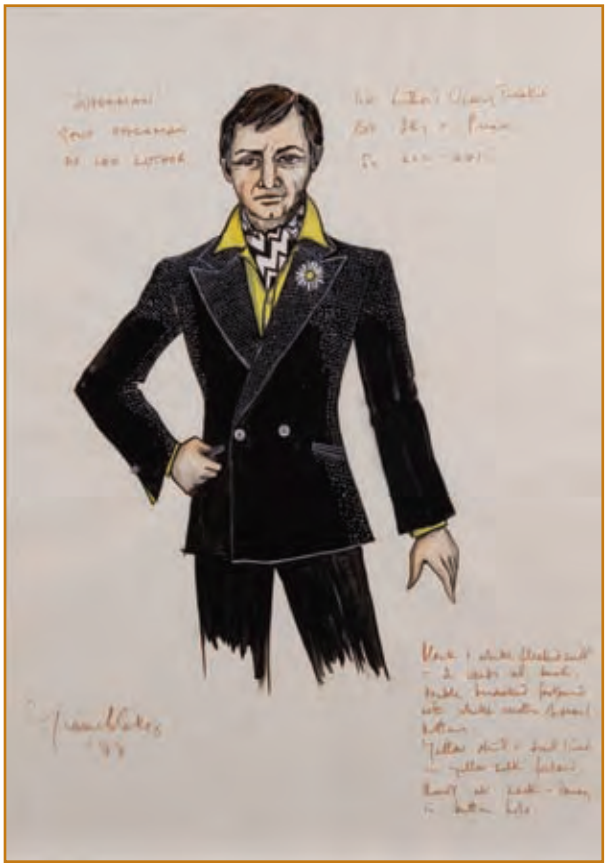
527. Original Yvonne Blake costume design of the emblems for the Krypton Elders in *Superman: The Movie*. (Warner Bros., 1978) Original costume design sketch of the logos for the Krypton Elders, accomplished in gouache on a 18 ½ in. x 14 in. sheet of artist's illustration board. One design is marked "Vondell", suggesting that this is the design for Maria Schell's character "Vond-Ah". From the personal collection of *Superman* producer Ilya Salkind. **$600 – $800**

528. Yvonne Blake costume sketch of a Krypton family for *Superman: The Movie*. (Warner Bros., 1978) Original costume design sketch accomplished in ink and gouache on a 16 in. x 23 in. sheet of artist's illustration paper, featuring six different costumes for a family on Krypton. Marked *"Krypton Street"* at the upper right. Some foxing/soiling along the left edge. From the personal collection of *Superman* producer Ilya Salkind. **$300 – $500**

529. Six Yvonne Blake costume sketches of Krypton citizens for *Superman: The Movie*. (Warner Bros., 1978) Archive of six original costume design sketches, each accomplished in ink and watercolor on 16 in. x 23 in. leaves of artist's illustration paper, featuring different costumes for the inhabitants of Krypton. Each with some foxing/stains along the left edge. From the personal collection of *Superman* producer Ilya Salkind. **$500 – $700**



530. Pair of Yvonne Blake costume sketches of Krypton women for *Superman: The Movie*. (Warner Bros., 1978) Two original costume design sketches accomplished in ink and watercolor on 16 in. x 23 in. leaves of artist's illustration paper, each featuring five different costumes for Krypton women. From the personal collection of *Superman* producer Ilya Salkind. **$300 – $500**

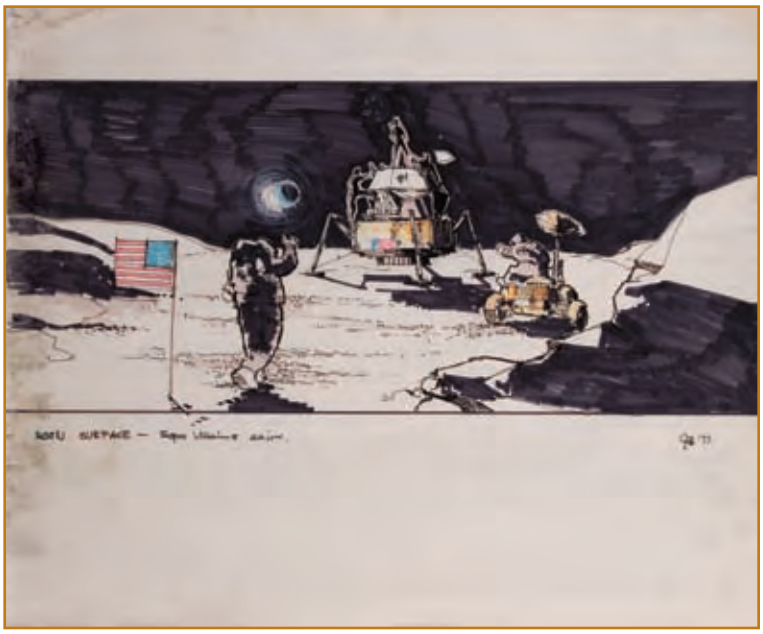


531. Pair of Yvonne Blake costume sketches of Gene Hackman as "Lex Luthor" and Valerie Perrine as "Eve" for *Superman: The Movie*. (Warner Bros., 1978) Two original costume design sketches, each accomplished in ink and watercolor on 16 in. x 23 in. leaves of artist's illustration paper, featuring Superman's arch enemy "Lex Luthor" – delightfully portrayed by Gene Hackman – and his sexy secretary/companion-in-crime "Eve Teschmacher". From the personal collection of *Superman* producer Ilya Salkind. **$2,000 – $3,000**

532. Pair of Yvonne Blake costume designs of Valerie Perrine as "Eve" for *Superman: The Movie*. (Warner Bros., 1978) Two original costume design sketches, each accomplished in ink and watercolor on 16 in. x 23 in. leaves of artist's illustration paper, featuring Valerie Perrine as "Eve". The designs are each respectively marked, *"Int. Luthor's Lair"* and *"Int. viewing theater/Ext. Int. Pool"*. From the personal collection of *Superman* producer Ilya Salkind. **$800 – $1,200**

533. Three Yvonne Blake costume sketches of Margot Kidder as "Lois Lane" for *Superman: The Movie*. (Warner Bros., 1978) Three original costume design sketches, each accomplished in ink and watercolor on 16 in. x 23 in. leaves of artist's illustration paper featuring, in all, three contemporary designs for Margot Kidder as "Lois". The peach dress design is marked *"Perry White's Office"*; the yellow skirt and jacket with beret is marked *"Helicopter Incident"*, and the white dress is marked *"Int. Daily Planet Office"*. Numerous additional costume notations, and signed by Blake at the lower right. From the personal collection of *Superman* producer Ilya Salkind. **$1,000 – $1,500**

535. Original concept sketch of Superman and Lois during their evening flight for *Superman: The Movie*. (Warner Bros., 1978) Original concept sketch accomplished in gouache on a 21 ½ in. x 31 ½ in. sheet of board, featuring four views of Superman cradling Lois Lane in the sky during their famous romantic nighttime tour of the city. The figures are original artwork paste-ups which have been tipped to the board, allowing the production designer to orient them on different areas of the board for planning the scene. From the personal collection of *Superman* producer Ilya Salkind. **$800 – $1,200**



534. Pair of Yvonne Blake costume sketches of Margot Kidder as "Lois Lane" for *Superman: The Movie* – Metropolis Street and Fortress of Solitude. (Warner Bros., 1978) Two original costume design sketches, each accomplished in ink and watercolor on 16 in. x 23 in. leaves of artist's illustration paper, featuring three contemporary designs for Margot Kidder as "Lois". The white trench coat design is marked *"Ext. Metropolis Street"*, and the blue and yellow dress designs are marked *"Int. Fortress of Solitude"*. Numerous additional costume notations, and signed by Blake at the lower right. From the personal collection of *Superman* producer Ilya Salkind. **$800 – $1,200**

536. Original concept sketch of the Supervillains on the surface of the moon for *Superman II*. (Warner Bros., 1980) Original concept sketch by production designer John Barry of one of the opening scenes of the second film, when General Zod and crew accost the moonwalking astronauts. Accomplished in ink on a 25 in. x 20 ½ in. sheet of heavy stock artist's illustration paper. Some soiling along the left edge, with minor tears at the top margin. From the personal collection of *Superman* producer Ilya Salkind. **$600 – $800**

537. Christopher Reeve complete hero Superman costume from *Superman: The Movie*. (Warner Bros., 1978) This costume consists of a long-sleeve leotard of blue and red stretch jersey, with chest emblazoned with the trademark Superman *"S"* and an interior Bermans & Nathans label typed *"Christopher Reeves* [sic] *12186 Superman"*; a pair of matching blue stretch nylon tights with interior Bermans & Nathans label typed *"Christopher Reeve Colour A 18629"*; a yellow-painted leather belt; a long flowing cape of scarlet wool with padded shoulders and interior bias label handwritten *"C. Reeve Colour B Walking"*, the back having a yellow Superman *"S"* logo with black stitched borders; and a pair of knee-length red leather boots with zipper closures, each boot with Bermans & Nathans labels typed *"Christopher Reeves* [sic] *12188"* and handwritten *"Waterproof"*. Red masking/electrical tape is applied to the soles of the boots, most likely to prevent excessive wear during the production.

The belt exhibits some cracking to the leather on the inside (non-visible) surface only, and the cape has some minor moth holes at the lower edge; otherwise, the entire costume is in pristine condition.

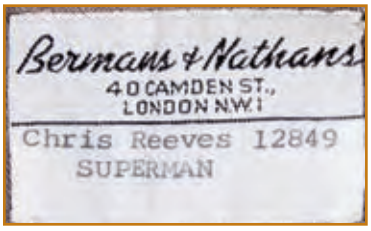
This costume was originally acquired by a sub-contractor who worked as a set decorator and a special effects flying/rigging technician on the first two Superman films at Pinewood studios in London. Its ownership was later transferred to a make-up artist in Nashville, TN, whose letter of provenance will accompany this fantastic costume.

Studio labeled throughout, this complete hero costume is, without question, the finest original Christopher Reeve Superman costume we have ever encountered. Easily one of the most recognizable costumes in Hollywood history, it is the most important complete costume from this landmark film ever brought to public auction.

$50,000 – $70,000

C. REEVE

Bermans + Nathans
48 CAMDEN ST.,
LONDON N.W.1
CHRISTOPHER REEVES
12186
SUPERMAN



538. Clark Kent transformation suit worn by Christopher Reeve in *Superman: The Movie*. (Warner Bros., 1978) Grey pin-striped single-breasted suit jacket and pants. The jacket has an internal Bermans & Nathans label *"Chris Reeves* [sic] *12849 Superman"*. The pants are purpose-split at the back near the waistband, most likely for attachment of a wire harness for the scene. This suit was worn by Reeve during the scene in which Lex Luthor summons him with a high-pitched broadcast that "only Superman can hear". Clark Kent then secretly slips out of a window of the Daily Planet building, and while wearing this suit, streaks towards the ground and transforms into his Superman suit! A fantastic Christopher Reeve/Clark Kent suit worn in one of the great scenes of the film. **$8,000 – $10,000**

539. Two prop Daily Planet newspapers from *Superman II*. (Warner Bros., 1980) Two prop *Daily Planet* newspapers with headlines in large bold letters: "White House Surrenders" and "Superman Saves Nation" (story by Lois Lane). One features a picture of General Zod and the other a great image of Christopher Reeve as the Man of Steel. Each measures approx. 17 in. x 23 in. From *Superman II*. **$300 – $500**

540. Special-effects Superman figure used in the Niagara Falls scene from *Superman II*. (Warner Bros., 1980) This Superman figure, measuring fully 8½ ft. long and made of foam with an expertly-applied red-and-blue color scheme, was used for the sequence where Clark Kent quickly transforms into Superman in order to save a tourist who had fallen into the river. The special effects prop was originally acquired from a security guard who worked on the Niagara Falls set of *Superman II*, and retrieved it from the river after the scene was shot. Although the final scene was done in CGI, this piece was most likely used as a screen marker. A great prop from one of the most exciting sequences of the film. The cape and one of the arms are both recreations, made to complete the display, as the originals were lost/broken after the fall. **$4,000 – $6,000**

541. Miniature figure of Christopher Reeve as Superman, used for the visual effects shots in *Superman II*. (Warner Bros., 1980) This rough-finished Superman figure is made entirely of foam, which has been hand-painted to match the iconic Superman costume as worn by Christopher Reeve. The figure measures 24 in. long, and is cast in a "flying" pose. The back features a detachable red cape made of rubber, and is suspended with a clear piece of plastic to create the illusion that the cape is flapping in the rushing wind. This figure was used for some of the deep-perspective visual effects shots of Superman performing various feats of rescue/humanity-saving. Exhibits some repair to the ankles and arms. **$3,000 – $4,000**

542. Special effects school bus from *Superman: The Movie*. (Warner Bros., 1978) Yellow school bus approx. 38 in. long, hand painted and weathered with small figurines inside. The bus has real rubber inflatable tires, and is wired with two switches to illuminate. Used in the scene when Superman saves the bus from going over the Golden Gate Bridge. **$3,000 – $4,000**

543. Kryptonian costume from *Superman: The Movie*. (Warner Bros., 1978) White leather and reflective vinyl tunic with zipper front closure, accompanied by a pair of matching leather and vinyl boots with inside Bermans & Nathans label typed "Alan Harris – 12127 Sketch 5 Superman". Worn by this background actor as a Kryptonian in the scenes prior to the planet's demise. **$1,500 – $2,000**

544. Huge archive of production material from *Superman I* and *Superman III* including storyboards, contact sheets, reflective Krypton fabric, etc. (Warner Bros., 1978 and 1983, resp.) A huge collection of production material featuring two large bolts of the plastic-coated reflective fabric used for the Kryptonian costumes, along with some contact sheets of photographs of the sets, photocopied storyboards, technical drawings with 8 in. x 10 in. photographs (some from the set of the train sequence), and other ephemera. Contained in one banker's box, there is too much to list; interested bidders are encouraged to view this lot in person. **$300 – $500**

545. Screen-used Kryptonite crystal from *Superman III*. (Warner Bros., 1983) Green resin "crystal" formation of the crippling mineral "Kryptonite", Superman's only weakness. Measuring 12 in. long and 6 in. tall, this particular prop can be positively screen-identified to a scene where Christopher Reeve is shown cradling the piece in his hands, as a small imperfection on one edge is clearly visible. From the personal collection of Ilya Salkind's daughter, Anastasia, and comes with a letter of authenticity from Ilya. **$6,000 – $8,000**

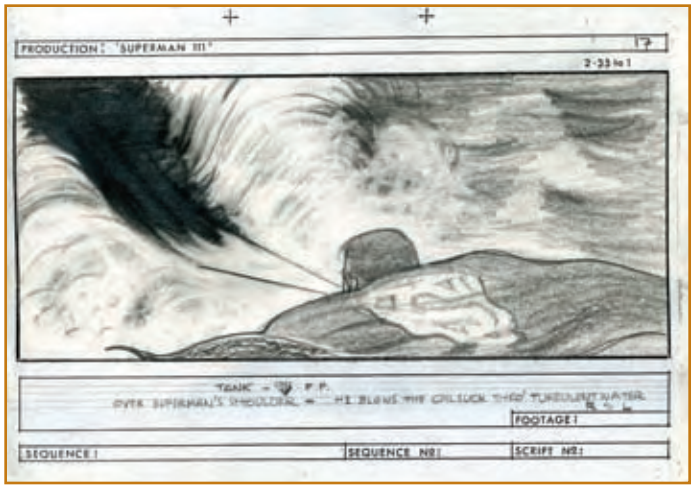
546. Real quartz crystal, part of the large-scale miniature of the Fortress of Solitude in *Superman: The Movie*. (Warner Bros., 1978) This small crystal, measuring approx. 3 ½ in. long, was used as a detail piece on the large-scale miniature of the Fortress of Solitude, Superman's arctic retreat. Originally acquired from special effects supervisor Don Pennington, who worked on such films as *Ghost Busters*, *Cocoon* and *Titanic*. **$300 – $500**

547. Two sets of storyboards featuring Clark's first meeting with Jor-El in *Superman I* and Lex Luther's visit to the Fortress of Solitude in *Superman II*. (Warner Bros., 1978, 1980) One set of storyboards includes five 12 ½ in. x 7 in. panels, some with overlays and some in color, featuring Clark Kent's first meeting with his biological father, Jor-El, from *Superman*. The other set of 7 storyboards are on assorted paper and sizes, featuring Lex Luther and Eve inside the Fortress of Solitude, as they learn of Superman's true origins, from *Superman II*. **$400 – $600**

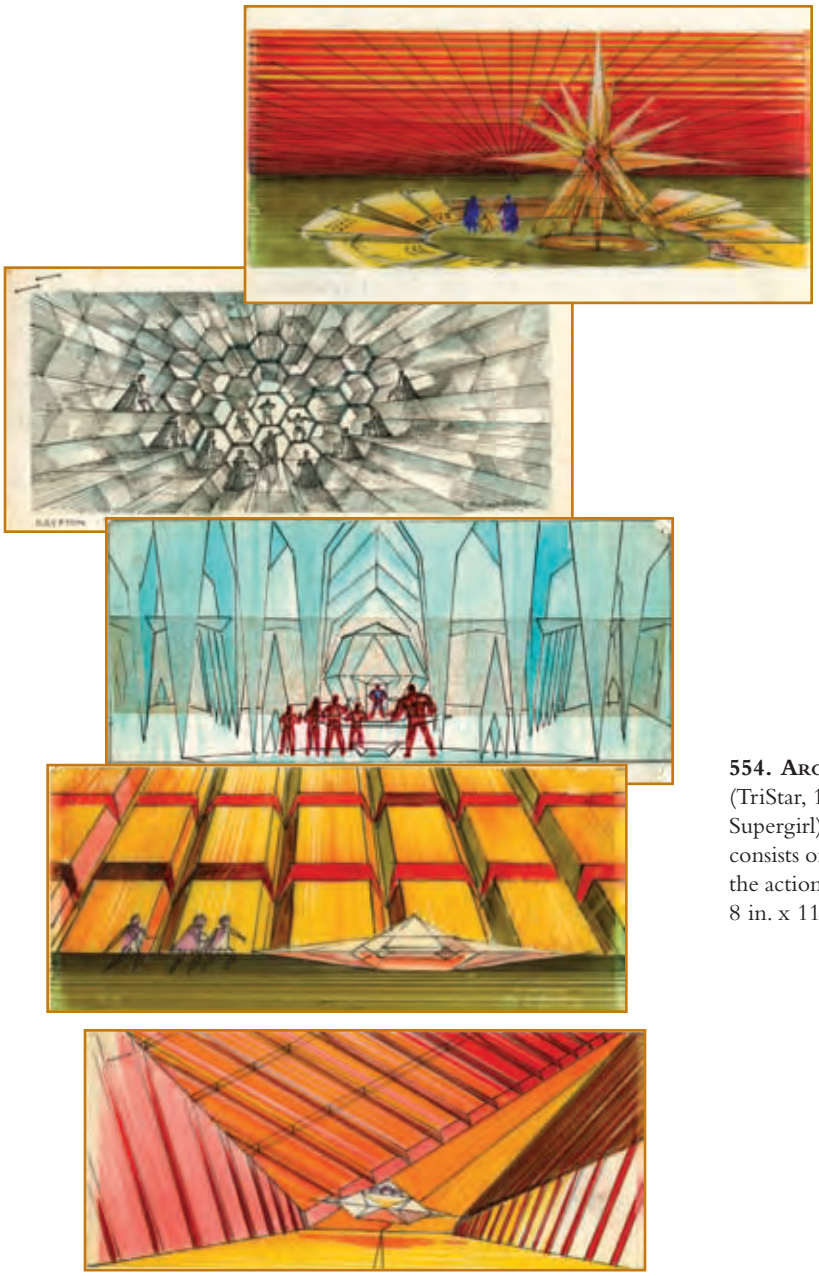
548. Ten sequential color storyboard panels from *Superman I* and *II*. (Warner Bros., 1978, 1980) A set of 10 sequential storyboard panels in color showing the Kryptonian criminals being sentenced to, and subsequently imprisoned, in the Phantom Zone. Accomplished in mixed media, each measures approx. 13 in. x 7 in. **$400 – $600**

549. Original storyboard from *Superman: The Movie* featuring Marlon Brando. (Warner Bros., 1978) 5 in. x 12 in. color storyboard from the dramatic opening scenes of the film, when little "Kal-El" is sent off on an intergalactic lifeboat while his father (Brando) and mother (Susannah York) remain behind, as Krypton implodes. **$800 – $1,200**

550. Producer Ilya Salkind's personal collection of film premiere advertising material for *Superman I, II,* and *III*. (Warner Bros., 1978-83) Ilya Salkind's personal archive of advertising and premiere material including tickets to various premieres, correspondence between those organizing the premieres, and other promotional material. Too much to list; interested bidders are encouraged to view this lot in person. **$300 – $500**

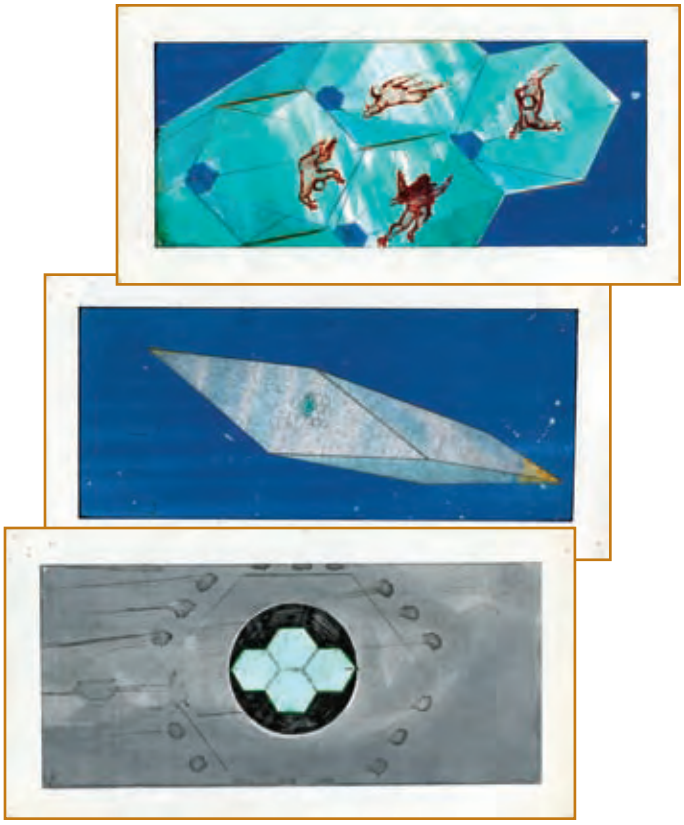


551. Original storyboard art in pencil from *Superman III*. (Warner Bros., 1983) Original storyboard in pencil on an 8 ½ in. x 11 in. leaf, featuring the Man of Steel in flight during the oil-slick incident. The caption reads *"He blows oil slick thro' turbulent water"*. **$200 – $300**



552. Collection of five set design concept sketches for *Superman: The Movie*. (Warner Bros., 1978) Five original set design concept sketches from the early stages of production, accomplished in ink on board. Each measures approx. 8 ½ in. x 12 in. or slightly smaller. Included scenes are captioned *"Krypton – Trial Arena"*, *"Jor-El's Laboratory"*, *"Fortress of Solitude – Facing Molecular Restructuring Machine"* (this from the climax of the second film), and two other scenes of Krypton. From the personal collection of *Superman* producer Ilya Salkind. Each suitable for framing. **$400 – $600**

554. Archive of storyboards from the final scenes of *Supergirl*. (TriStar, 1984) From the film starring Faye Dunaway, Helen Slater (as Supergirl), Mia Farrow and Peter O'Toole, this archive of storyboards consists of 94 pages, each containing original charcoal sketches depicting the action from the final scenes of the film, with captions. Pages measure 8 in. x 11 ½ in., the artwork approx. 5 in. x 11 in. **$600 – $800**



553. Three production concept sketches of the crystal Phantom Zone "prison" from *Superman II*. (Warner Bros., 1980) Trio of original production concept sketches, each accomplished in watercolor on 13 ½ in. x 6 ½ in. sheets of artist's illustration board. The scenes depict General Zod and crew trapped within the crystal Phantom Zone prison, hurtling through space. From the personal collection of *Superman* producer Ilya Salkind. Each suitable for framing. **$300 – $500**

555. Producer Ilya Salkind's personal archive of production and advertising material for *Supergirl*. (TriStar, 1984) Includes a Revised Shooting Script dated March 29, 1983; a replica Supergirl costume for retail merchandizing; some original correspondence between producer Ilya Salkind and studio/DC Comics executives; a press kit featuring 8 in. x 10 in. publicity stills of Helen Slater in costume, a program/ordering sheet for the Royal Charity Premiere of the film, and other advertising material. **$200 – $300**

556. "Space Station Luthor" illuminating filming model from the pilot episode of *Lois and Clark: The New Adventures of Superman*. (Warner Bros.-TV, 1993-97) Miniature space station model, constructed of resin modules attached to aluminum truss beams, on which plastic solar arrays are connected. Small lights are fitted inside the modules, which are wired for illumination. Christened "Space Station Luthor," the model can be seen in the pilot episode of *Lois and Clark: The New Adventures of Superman*. The model is affixed to a metal stand, and measures approx. 32 in. tall and 43 in. at its widest. **$800 – $1,200**

557. Collection of nine costume sketches from *The Prince and the Pauper*. (Warner Bros., 1977) Collection of original costume design sketches, each accomplished in gouache on 15 in. x 21 ½ in. sheets of dark-tinted artist's illustration paper. Includes period designs for Lady Edith (Raquel Welch), Prince Edward / Tom (Mark Lester) and others. From the collection of producer Ilya Salkind. **$300 – $500**

558. Fifteen set designs and a full color poster mock-up from *The Prince and the Pauper*. (Warner Bros., 1977) An extensive archive of original production artwork featuring concepts of different interior and exterior sets, all of which are accomplished in gouache/acrylic on leaves of artist's illustration paper ranging in size from 12 in. x 20 in. to 31 in. x 22 in. The paintings are unsigned, and the artist is unknown. Also includes a full color mock-up of the one-sheet poster artwork for the film. **$500 – $700**

559. Batman's Bat-Ski-Boat from *Batman Returns*. (Warner Bros., 1992) From the Dark Knight's Bat-Cave to your home: a large-scale miniature prop of Batman's Bat-Ski-Boat from the popular Tim Burton sequel. Approximately 6 feet long, the boat is constructed of fiberglass and was propelled through the miniature sewer tunnel in the Penguin-attack sequence of the film. Batman vehicles are highly popular, and along with the Batmobile and the Bat-Wing, this the Bat-Ski-Boat is an important artifact in the Batman Legacy. **$20,000 – $30,000**

560. Val Kilmer complete Batman costume from *Batman Forever*. (Warner Bros., 1995) This impressive full costume consists of a torso body suit of molded foam rubber over neoprene, together with matching rubber/neoprene muscular legs, a complete rubber cowl, rubber Batbelt, black leather gauntlet gloves with attached rubber "fins", black leather boots, and of course the classic black rubber floor-length cape. Completing the costume is the original detachable resin Batman chest logo in subdued gold and black tones, which is designed to be attached with Velcro to the interlocking metal base at the neck of the cape. The boots and gloves are stunt wardrobe, and the cape has two holes at the lower hem, most likely incurred during one of the fight scenes as Kilmer may have stepped on the cape, causing a tear. Also comes with three costumer's tags with continuity notations, one of which shows a few minor holes in the cowl from production use, which are barely visible on the piece. Without question, this is the best surviving complete Batman costume from *any* of the Tim Burton films – we've never seen a finer example. Exceptionally rare, this complete costume is the most desirable screen-worn Batman to ever appear at public auction.

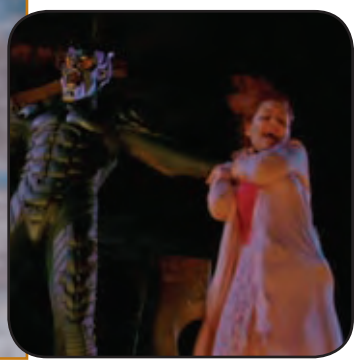
$50,000 – $70,000

561. Alicia Silverstone complete Batgirl costume from the Ice Cave battle with Mr. Freeze in *Batman Forever*. (Warner Bros., 1995) This fabulous complete costume consists of dark blue leather corset, a dark blue tight-fitting body suit constructed of molded foam rubber over neoprene, together with matching form-fitting legs, gauntlet gloves with attached rubber "fins", silver Batbelt, dark blue leather thigh boots, rubber cape, and silver rubber face mask. The boots, gloves and corset are stunt wardrobe, while the body suit, belt and facemask are hero. Distinctive for its silver accents, this costume is from the thrilling battle with Mr. Freeze (Arnold Schwarzenegger) in his Ice Cave lair. An absolutely amazing, complete costume from Alicia Silverstone's sexy crime fighter role as Batgirl. **$20,000 – $30,000**

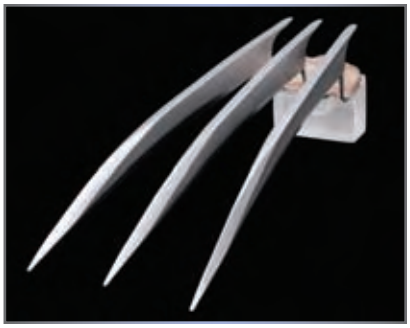
562. Original Bob Kane signed sketch of Batman. An original ink sketch of Batman by his creator, Bob Kane, executed on an 8 in. x 10 in. leaf of white paper. Inscribed at the upper right corner, *"For my friend, Blair – 'Bats' of luck! Always,"* and signed *"Bob Kane"*. Framed. **$400 – $600**

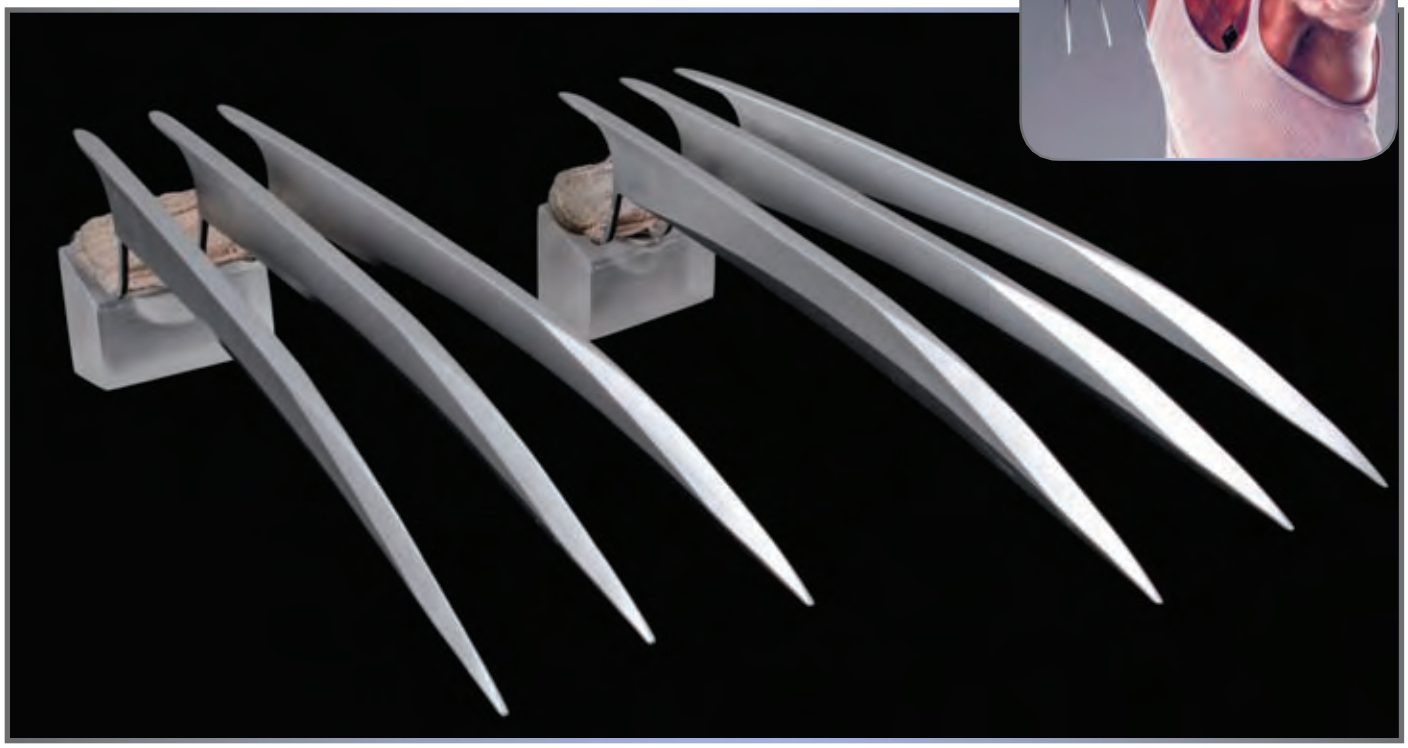
564. Tobey Maguire prototype wrestling top from *Spider-Man*. (Columbia/Sony, 2002) Red and blue prototype wrestling top with rudimentary "spider" logo on the chest. Comes with a certificate of authenticity from Columbia. **$1,500 – $2,500**

563. Collection of three prop *Daily Bugle* newspapers from *Spider-Man*. (Columbia, 2002) Three prop newspapers with the headlines *"Times Scare!"*, *"Spider-Man Green Goblin Terrorize Bugle"* and *"Wanted"* (in color). Comes with a certificate of authenticity from Columbia. **$800 – $1,000**



565. Kristen Dunst costume from *Spider-Man*. (Columbia/Sony, 2002) Pink tank-top, pink robe with self-belt, pair of pajama pants and pink slippers, worn by Dunst as Mary Jane during the Bridge Scene, while the Green Goblin holds her by the neck! Comes with a certificate of authenticity from Columbia. **$1,500 – $2,500**





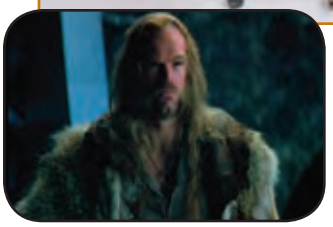
566. Wolverine hero claws worn by Hugh Jackman in *X2: X-Men United*. (TCF, 2003) This is a paired set of Wolverine hero claws worn by Hugh Jackman in the second X-Men film of the trilogy – *X2: X-Men United*. The only hero set released by the studio, this pair is comprised of padded grips with studio writing, curved metal and internal supports, and hard plastic/resin blades. These are the most detailed version of the claws produced (as opposed to rubber bladed stunt claws), with great attention to detail for use in close-up and non-stunt shots.

The claws have become the most recognizable of all props and costumes from the three *X-Men* films, and are the iconic representation of the most popular *X-Men* character from both the film and comic books: Wolverine. The claws are now synonymous with the films, appearing on marketing collateral, posters/one-sheets, and other promotional material. In the latest film, *X-Men: The Last Stand*, the claws "are" the poster. Many argue that Wolverine is the only superhero created within the last 35 years to have reached the same status as classic heroes of the 1930s, 40s, and 50s such as Superman, Batman, and Spider-Man. When worn, the claws give the illusion that they are razor sharp blades protruding from the tops of the wearer's hands by virtue of an angled handle that rests flush against the upper palm of the hand, with a system of curved metal supports that wrap around the knuckles and up to the blades themselves.

These magnificent props have incredible provenance and paperwork. Lauren Shuler Donner, producer of all three *X-Men* films (as well as the upcoming Wolverine film currently under development), donated these props to her charity, Hollygrove, for auction some years ago. Shuler Donner is one of the most successful and prolific producers in Hollywood. To date, her films have grossed approximately $2 billion and counting. The paperwork accompanying this set includes an official Certificate of Authenticity from Hollygrove (www.Hollygrove.org) signed by Lauren Schuler Donner as well as a personal letter from Shuler Donner, on The Donner's Company letterhead, stating *"*[t]*hese claws were made for and used by Hugh Jackman as Wolverine in X2"*.

A rare opportunity to acquire ***the*** prop from the most critically acclaimed of the three *X-Men* films (focused on the origin of Wolverine), with peerless provenance and paperwork.

$10,000 – $12,000



567. Tyler Mane Sabretooth costume with wigs and facial hair from *X-Men*. (TCF, 2000) Gray leather fringe tunic and brown leather full-body length coat worn by Tyler Mane as "Sabretooth" in *X-Men*. The fringe tunic is studio-distressed with white speckles made to resemble snow, and is most likely worn in the scene when Sabretooth ambushes Wolverine. Also comes with two wigs and four pieces of facial hair appliances. A great costume for one of Marvel Comics' most notorious supervillains! Easily recognizable from the film. **$4,000 – $6,000**

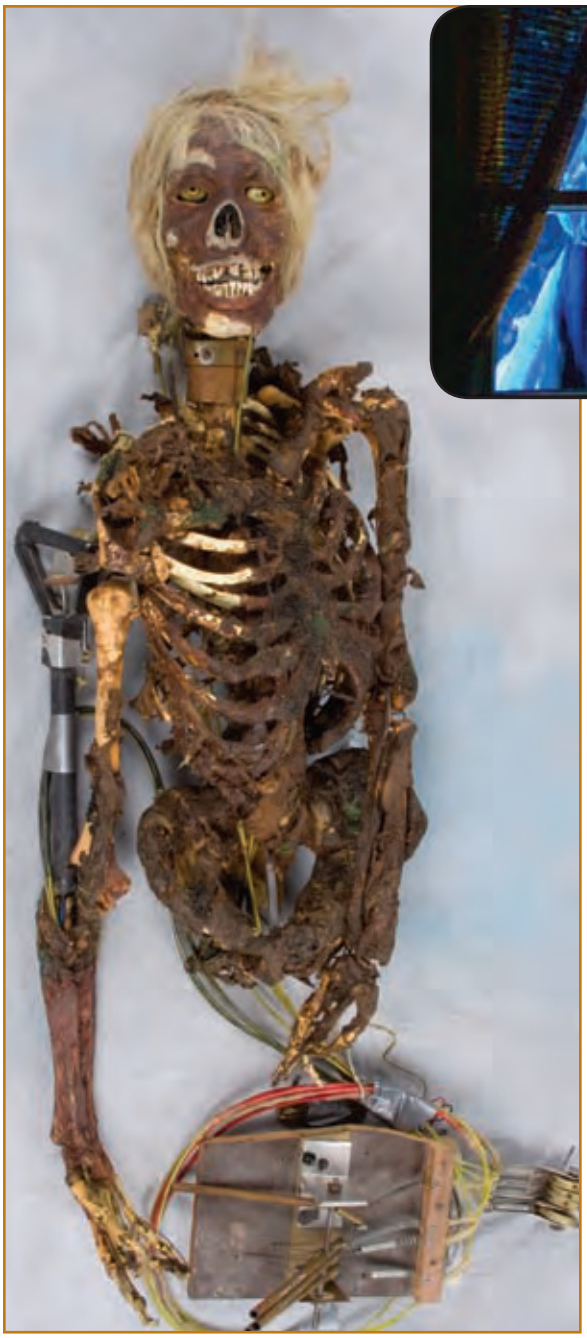
568. Hugh Jackman Wolverine backpack from *X-Men*. (TCF, 2000) Charcoal colored unique roll-top backpack made of PU-coated polyester and scrim-reinforced urethane, as seen on Hugh Jackman at the end of the film when Wolverine is about to leave Xavier's School for Gifted Youngsters. Measures approx. 36 in. x 22 in. when fully expanded. **$800 – $1,000**

569. Shawn Ashmore "Iceman" costume from *X2: X-Men United*. (TCF, 2003) Complete costume consisting of a blue knit sweater, indigo Diesel-brand jeans, and a pair of Reebok shoes, worn by Ashmore as "Iceman". **$1,000 – $1,500**

570. Aaron Stanford "Pyro" X-Men costume from *X2: X-Men United*. (TCF, 2003) Complete costume including a brown striped long sleeve shirt, white tank-top undershirt, blue sweatpants and a pair of white and black checkered Vans shoes, worn by Aaron Stanford as "Pyro". **$1,000 – $1,500**

572. Gremlin puppet from the personal collection of special makeup effects artist Chris Walas, used in *Gremlins*. (Warner Bros., 1984) Full size foam latex head and torso Gremlin, with orange-red devil eyes, rubbing his hands and grinning mischievously, used in the original motion picture, *Gremlins*. The brown painted latex is in somewhat rough condition, showing signs of age and production use including a split at the neck. Measures approx. 15 inches tall. From the personal collection of Chris Walas, who was the special make-up effects artist on the film. **$4,000 – $6,000**

571. Original finished artwork for *The Howling* one-sheet poster. (AVCO/Embassy, 1981) This instantly-recognizable image is accomplished in acrylic on a 29 in. x 41 in. sheet of artist's illustration board, and is the final finished artwork from which all of the film's poster art was based. The board is bowed slightly concave, but the art remains in excellent condition. **$4,000 – $6,000**



573. Special effects cadaver from *Creepshow*. (Warner Bros., 1982) This special effects cadaver, nicknamed "Raoul", is constructed of a real skeletal torso meticulously covered in foam latex and hair, and fashioned with cables, springs, hinges and levers for motion. The skull itself was cut and drilled out to adapt and hold the remote control mechanisms that make the glass eyeballs move back and forth. The jaw moves by way of a spring and cable. Created by Tom Savini, who was the special make-up effects artist on the film, "Raoul" is one of the first special effects in *Creepshow*, seen when he appears at the window of the boy who is badly mistreated by his father for reading a comic book. The construction of "Raoul" is laboriously detailed in Savini's book, *Grande Illusions: A Learn-By-Example Guide to the Art and Technique of Special Make-Up Effects*, which mentions that the particularly brief scene of "Raoul" at the window required about eleven people to operate! "Raoul" also once made an appearance on the David Letterman late night talk show, *Late Night with David Letterman*. A terrific prop that represents the very best of special effects craftsmanship. **$4,000 – $6,000**

574. Screen-used special effect Jason torso from *Friday the 13th: The Final Chapter*. (Paramount, 1984) Realistic special effects foam latex head and torso, with blood-stained shirt and remote control mechanisms, as used in the final death scene when Jason's disfigured head is split open horizontally at the forehead and blood gushes out. This fantastic special effects prop comes from Tom Savini, who was a special make-up effects artist on the film. **$8,000 – $10,000**

575. Screen-used stunt Baby Oopsie from *Demonic Toys*. (Full Moon, 1992) Screen-used stunt Baby Oopsie puppet from *Demonic Toys*, with additional doll dress. Comes with a copy of the letter of authenticity from John Carl Buechler, the special effects toy designer for the film. Measures approx. 15 inches in length. **$500 – $700**

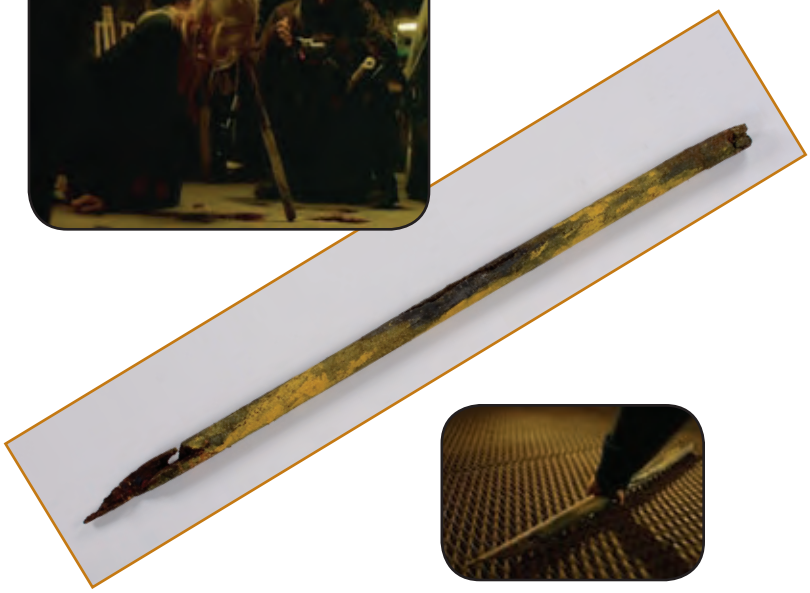
578. Robert Englund "Freddy Krueger" signature sweater from *A Nightmare on Elm Street V: The Dream Child*. (New Line, 1989) Freddy's signature orange and olive green striped sweater with frayed collar and cuffs, worn by Robert Englund in the film. Comes with a letter of provenance form Ryan Effner, a special effects artist who worked on the film. **$3,000 – $5,000**

576. Collection of special effects death props from horror films. Five original motion picture prop "death" weapons, including two large Bowie knives, a spring-loaded knife, a native spear and a crowbar! The secret is out. This is how countless stuntmen and lonely teenagers are killed by the good 'ol knife in the back or crowbar in the chest! Film use in unknown, but these fantastic props could have been used in many horror films of the last 20+ years. **$400 – $600**

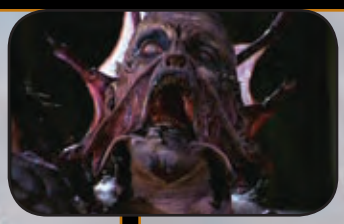
577. Working hero bounty hunter gun from *Critters*. (New Line, 1986) Gray-painted metal and resin alien gun used by the Galactic Bounty Hunters in *Critters*. With small red and green lights on top wired to a toggle switch and push button switch. Measures approx. 25 inches long. **$800 – $1,000**

580. Lament Configuration from *Hellraiser: Deader*. (Miramax, 2005) Small wooden cube with light gold detailing. Each side measures 3 in. The main prop in the film and the piece around which the plot revolves, this mysterious cube holds Pinhead as its captive. Comes with a letter of authenticity from Gary Tunnicliffe, the film's special make-up effects designer. **$800 – $1,200**

579. Mike Myers *Halloween: H20* full screen-worn jumpsuit, mounted on a custom display with recreated head, hand and butcher knife. (Dimension Films, 1998) Gray utility jumpsuit with front zipper closure, worn by Chris Durand as "Michael Myers" in *Halloween: H2O*. The costume is mounted on a custom life-size display with a recreated head, hands and butcher knife. This impressive display stands nearly 7 ft tall. Originally acquired from Miramax, and comes with their COA. **$2,500 – $3,500**



581. Stunt pipe used as the weapon that kills Paris Hilton's character in *House of Wax*. (Warner Bros., 2005) Rubber stunt pipe painted gray, brown and yellow, used as the weapon that gruesomely kills Paris Hilton's character "Paige" in the final scenes of the film. Measures approx. 39 inches long. **$400 – $600**



582. *Jeepers Creepers* screen-used costume and display. (UA, 2001) This fantastic screen-used costume is constructed of a hand-painted fiberglass head, built from the original production molds from the film, together with a screen-used full foam suit. The entire costume and display is mounted on a polyurethane mannequin, reinforced with a steel skeleton. The suit, gloves, and feet on the display were used in the "run-over" and the "wall crawler" sequences. The feet were the later modified for pre-production screen tests during *Jeepers Creepers 2*, and subsequently became the prototypes for the re-design of the Creeper's "talon" feet for the second film. Very few articles remain from the first *Jeepers Creepers* film, making this display an extremely rare motion picture artifact. Comes with a certificate of authenticity from Make-Up & Monsters studios, the effects shop that made the costume for the film. Truly a museum-quality piece from this exciting horror film. Stands fully 7 feet tall. **$15,000 – $20,000**

583. Guard's costume from *The Mole People*. (Universal, 1956) Sleeveless robe/tunic made of heavy grey and black cotton in a geometric pattern. Original gold emblem on chest resembling the later *Star Trek* insignia is present but faded and distressed. Internal Western Costume label is typed "Officers". Also includes the matching wraparound skirt. A nice costume from this classic 1950s sci-fi film. **$400 – $600**

584. Three original John Chambers snapshots (two signed) during the production of *Planet of the Apes*. (TCF, 1968) Three 3 ½ in. x 5 in. color snapshots of John Chambers with Maurice Evans, two inscribed by Chambers and dated 1969. **$300 – $500**

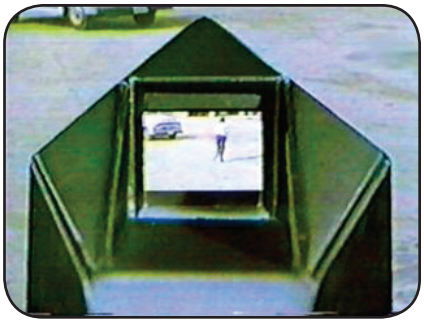
585. Maurice Evans "Dr. Zaius" costume and display from *Planet of the Apes*. (TCF, 1968) This costume consists of a "Zaius" shirt worn by Maurice Evans in the Interrogation sequence when Taylor (Charlton Heston) was being interrogated. The pants are worn by James Whitmore (another Orangutan) who played the President of the Assembly. Mounted on a custom mannequin with re-cast feet, hands and lifelike head to complete the display. **$8,000 – $12,000**

586. Hero working gorilla rifle from *Beneath the Planet of the Apes*. (TCF, 1970) This rifle is constructed of two aluminum shells with leather strap, and is the ONLY known example of this rifle with the WORKING modified World War II carbine still inside, as all of the rifles from this film were cannibalized by gun collectors and the outer casings discarded. The original custom bayonet is attached and functional on the stock of the barrel. This is not just the only complete rifle known to exist, but also the finest example extant! **$4,000 – $6,000**

587. Don Pedro Colley "Keeper" tunic and pants from *Beneath the Planet of the Apes*. (TCF, 1970) Heavy long-sleeve beige tunic and matching pants with inside Cotroneo Costume label typed "Don Pedro Colley". Worn by Colley as the "Keeper of the Divine Bomb". **$1,500 – $2,000**

589. Large "Invaders" pistol from *The Invaders*. (Quinn Martin Productions, 1967-68) This exceedingly rare pistol was used by the alien *"Invaders"* in their battle against "David Vincent", portrayed by Roy Thinnes. Constructed of silver-painted wood, the gun has a working trigger mechanism that recoils the front barrel. Familiar with television success as the producer of such popular shows as *The Fugitive*, *The FBI*, and later, *Cannon*, *Barnaby Jones* and *The Streets of San Francisco*, *The Invaders* was Quinn Martin's first attempt at science-fiction. Many consider *The Invaders* to be one of the best science-fiction series ever produced. The gun measures fully 12 in. in length. **$4,000 – $6,000**

588. Child's "Keeper" costume from *Beneath the Planet of the Apes*. (TCF, 1970) This costume consists of a khaki long-sleeve tunic with TCF label handwritten "Gregory Brown", along with a bodysuit (with some remnants of studio makeup), tights and a head covering. Worn by this child actor as one of the background "Keepers" (uncredited). **$1,000 – $1,500**

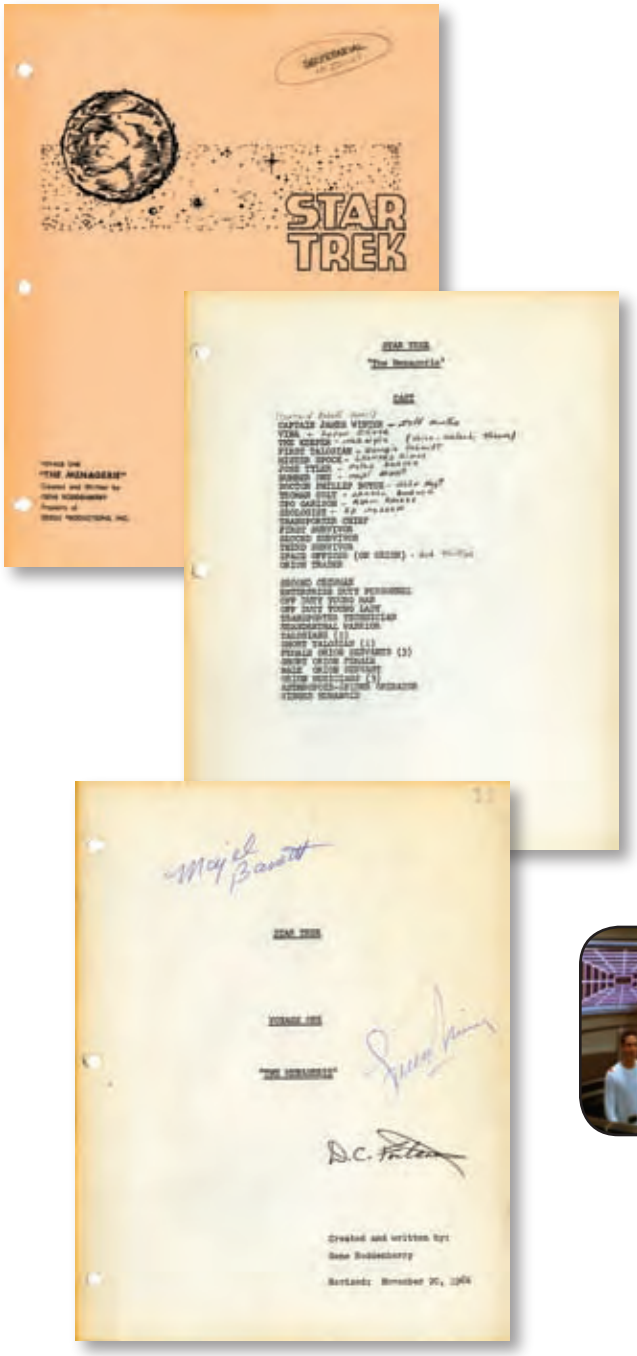


Capt. Kirk's Command Chair is Born!

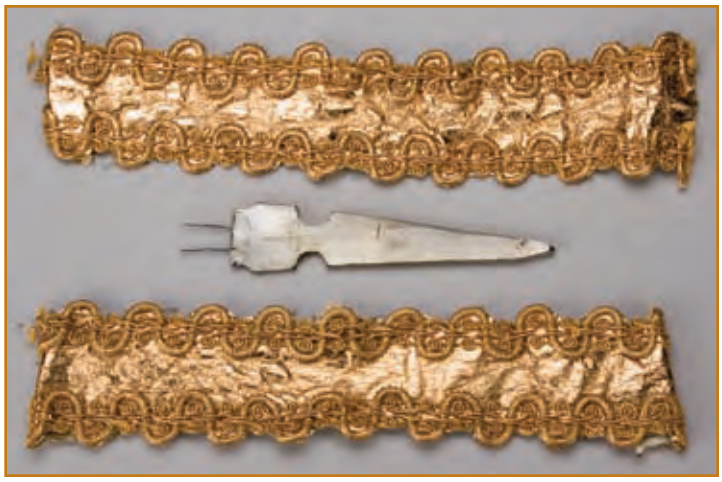
590. Pato Guzman original pre-production concept artwork of the Enterprise bridge for *Star Trek*. (NBC-TV, 1966-69) This original pre-production concept drawing by Pato Guzman is the very first conceptualization of what would become the most recognizable nerve center of any ship – be it aircraft, sea-going ship or starship, fictional or otherwise – and features the sweeping, semi-circular bridge control stations, wide projection "window", and of course, the iconic Captain's chair from which "Capt. Kirk" would lead his crew to far-flung corners of the universe "Where No Man Has Gone Before". The drawing is accomplished in pastel and charcoal on an 18 in. x 23 in. sheet of crème-toned artist's illustration paper, with an engraved ID plate affixed at the lower right corner reading *"Control Room"*. It is also featured prominently in *The Art of Star Trek* as the frontispiece for the first chapter, entitled "A Totally New Universe: *The Cage* and *Where No Man Has Gone Before* – 1964-1965". The piece is handsomely showcased in a custom frame featuring Starfleet emblems at the corners to a size of 28 in. x 33 in. overall, ready for display. This is the single most important concept drawing in the history of television, one which spawned an amazing forty-year franchise of science-fiction drama for both television and film. **$12,000 – $15,000**

591. Rare early Leonard Nimoy "Spock" tunic from the first season of *Star Trek*, also used for the pilot episode "The Cage". (NBC-TV, 1966-69) Light purple velour tunic with Starfleet "Science" insignia at the upper left chest, and single gold braid ranking insignia on each sleeve. The name *"Nimoy"* is handwritten in white ink in the shoulder zipper. Worn by Nimoy for the earliest publicity photographs of the series, this uniform tunic also features a small slit in each of the cuffs, positively identifying it as an early first season tunic which was also used for the pilot episode, "The Cage". Of particular note, the internal shoulder zipper (as shown) exhibits the original color of the tunic – light blue. During the production, repeated dry-cleanings had an adverse effect on the tunics, fading them from the original blue to the light lavender it demonstrates today, some forty years later. *Exceedingly rare*, this is the finest Spock tunic in existence and the most desirable of all the principal cast tunics from the series.

$30,000 – $50,000



592. Rare original pilot episode script of *Star Trek*, "The Menagerie", believed to be D.C. Fontana's copy, and signed by Majel Barrett and Leonard Nimoy. (NBC-TV, 1966-69) Original 73pp script for the pilot episode, with revision inserts and original covers featuring an early incarnation of the *Star Trek* logo. Dorothy Fontana was Gene Roddenberry's secretary at the time the pilot was filmed, and this script bears her handwriting on the cast sheet inside the script, suggesting that this may in fact have been her personal copy. The script has a number of important distinctions from the final storyline as filmed, including the name change of "Capt. James Winter" to "Capt. Christopher Pike" (listed prominently on a separate first page, inside the cover), as well as the actual title of the pilot, which at this time was "The Menagerie" and would later be changed to "The Cage". The script is additionally signed on the title page by Majel Barrett and Leonard Nimoy. A rare and highly desirable original script from the inception of the series. **$2,000 – $3,000**



593. Rubber stunt knife from the *Star Trek* episode "Mirror, Mirror" and a set of Commodore Matt Decker's uniform ranking braids from the episode "The Doomsday Machine". (NBC-TV, 1966-69) Silver-painted rubber blade with missing handle, measuring approx. 7 inches long, used in the *Star Trek* episode, "Mirror, Mirror". Accompanied by a pair of gold ranking braids from Commodore Matt Decker's uniform from the episode, "The Doomsday Machine". **$500 – $700**

594. DeForest Kelley "Bones" prototype Starfleet uniform tunic made for *Star Trek: The Motion Picture*. (Paramount, 1979) Gray tunic with gold rank patches on the shoulders and silver Starfleet badge at the overlap. Made for the film, but ultimately not seen on-screen. An identical tunic is worn by Sulu in the film. Inside Western Costume label typed "Kelly DeForest". **$2,000 – $3,000**

596. Nichelle Nichols Starfleet duty uniform tunic worn as "Uhura" in *Star Trek: The Motion Picture*. (Paramount, 1979) Crème colored short-sleeve tunic with buckle and Starfleet emblem on the left chest, worn by Nichelle Nichols as "Lt. Cmdr. Uhura" in *Star Trek: The Motion Picture*. **$1,500 – $2,000**

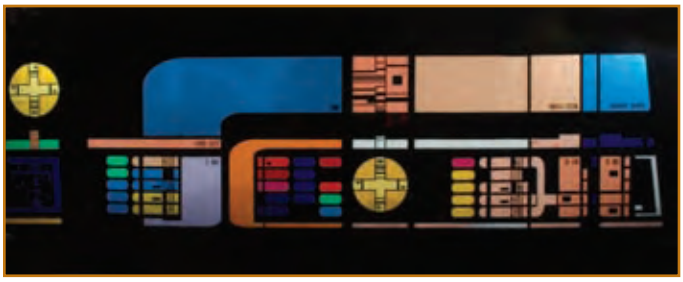
595. Mark Lennard Klingon costume and display from *Star Trek: The Motion Picture*. (Paramount, 1979) Black and gray Klingon captain's uniform tunic with original belt, gloves and gauntlets, worn by Mark Lennard in *Star Trek: The Motion Picture*. Also includes original Klingon pants and boots, but these were not worn by Lennard. This costume is the first re-designed Klingon costume made for the film, and subsequently used in all later *Star Trek* films and TV series. Mounted on a life-size display featuring an original rubber stunt head with original glass eyes, and a replica Klingon blaster. The display stands approx. 77 inches tall. **$10,000 – $12,000**

597. Grab bag of props and set pieces from *Star Trek: The Next Generation* and *Star Trek II & III*. (Paramount, 1982-94) Miscellaneous props and set pieces, including a torture device used by Data on Geordi in the *TNG* 7th season premiere episode, "Descent, Part II"; a circuit pad from *Star Trek II* & *TNG*; a Vulcan lamp from *Star Trek III*; isolinear chips; a miniature fracture of a destroyed starship from the *TNG* 4th season premiere episode, "The Best of Both Worlds, Part II"; an extra set of Data's teeth; Starfleet comm badge; Dr. Crusher's computer from her quarters in *TNG*; and more. **$1,000 – $1,500**

598. Walter Koenig "Chekhov" uniform jacket from *Star Trek IV: The Voyage Home*. (Paramount, 1986) Brown leather zipper jacket worn by Walter Koenig as "Cmdr Pavel Chekhov" in *Star Trek IV: The Voyage Home*. Internal Western Costume label typed, "Walter Koenig". **$2,000 – $3,000**

600. Assassin gravity boots from *Star Trek VI: The Undiscovered Country*. (Paramount, 1991) Grey and silver painted resin and rubber gravity boots worn by the assassin in framing Kirk and McCoy for murder in *Star Trek VI: The Undiscovered Country*. **$1,000 – $1,500**

599. Klingon warden's scepter and handcuff used on Kirk and McCoy in *Star Trek VI: The Undiscovered Country*. (Paramount, 1991) Prop warden's scepter constructed of brown-painted resin and plastic, with blonde faux fur applied to the top portion. Measures approx. 30 inches tall. Accompanied by a prop handcuff, which is constructed of brown-painted resin, hinged at one side to open, with magnetic closure at other end. Used by the Klingons to arrest and detain Kirk and McCoy prior to their trial; since the handcuffs in this scene are identical, this particular pair was used for either Kirk or McCoy in the film. Approx. 10 inches long. **$1,500 – $2,000**



601. Three large backlit panels from the Enterprise bridge used in *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Three original large backlit Plexiglas panels, including the Con and Ops panels from Geordi and Data's stations on the bridge, both measuring 16 in. x 39 in.; and a large Federation panel measuring 25 in. x 43 in. From *Star Trek: The Next Generation*. **$1,000 – $1,500**

602. Jonathan Frakes duty uniform worn as "Cmdr Will Riker" from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Original Starfleet duty uniform tunic with studio distress, most likely used for an action sequence or for a fire- or phaser-inflicted wound. Worn by Jonathan Frakes as "Commander Will Riker" in *Star Trek: The Next Generation*. Internal costume label handwritten in bold black ink, *"Jonathan B17"*. **$800 – $1,200**

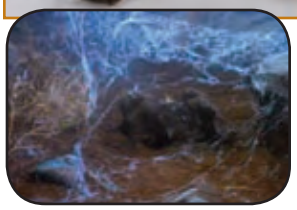
603. Michael Dorn Starfleet dress uniform tunic worn as "Worf" in *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-99) Original Starfleet dress uniform tunic, worn by Michael Dorn as "Worf" in *Star Trek TNG*. This tunic can also be seen in the *DS9* season four episode, "Rules of Engagement," where Worf faces a hearing to determine whether he should be extradited to the Klingon Empire for destroying a civilian ship. Internal *Star Trek TNG* costume label handwritten, "M. Dorn". **$1,500 – $2,000**

604. A female Starfleet cadet uniform and future female duty uniform from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Two original Starfleet uniforms from *Star Trek: The Next Generation*. One being a black & gold female cadet's uniform jumpsuit, and the other a future female black & maroon duty uniform. **$800 – $1,000**

605. Paul Winfield costume worn as "Captain Dathon" in the *Star Trek: The Next Generation* episode "Darmok". (Paramount-TV, 1987-94) This costume consists of green pleather pants, tunic and a gray and pink vest with Velcro attachments. Worn by Paul Winfield as the Tamarian captain "Dathon" in the season five episode, "Darmok". Each garment has an internal costume label handwritten in bold black ink, "Paul Winfield". **$800 – $1,000**

606. Working wall-mount set piece from *Star Trek: The Next Generation* and later *Star Trek* series. (Paramount-TV, 1987-94) Molded resin painted copper with acrylic attachments. Fully functional switch at the top left illuminates a blinking green light at the center, as well as lights behind the grill at the bottom. Measures approx. 9 in. x 10 in., and about 4 inches deep. **$300 – $500**

607. Cobra head stunt phaser rifle from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) This type II Federation stunt phaser rifle is constructed of hard rubber painted grey and black, with a green (immovable) sight and graphic decal on top. From *Star Trek: Deep Space Nine*. Measures approx. 25 ½ inches long. **$500 – $700**



608. Bajoran Poluka spider from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Alien spider constructed from a plastic battery-operated toy spider, with added latex features, extra eyes, glued-on fur and spikes. Created by *Star Trek* makeup artist Michael Westmore, as explained and illustrated in *The Art of Star Trek* (page 119). **$1,000 – $1,500**

609. Jem'Hadar phaser rifle from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) This is an alien prop rifle that was used by multiple aliens before it was modified and adopted as the rifle of choice for the Jem'Hadar. Constructed of highly detailed black and silver-painted molded resin with a shoulder strap and additional color detailing on the body. Measures approx. 23 inches long. **$600 – $800**

610. Static PADD from *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*. (Paramount-TV, 1987-99) Turquoise and grey painted resin PADD with decal graphics printed "PHASE INHIBITOR CALIBRATION". Measures 4 ½ in. x 6 ½ in. Used in both *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*. **$500 – $700**

611. Collection of head & facial make-up appliances from various *Star Trek* films and series. (Paramount, 1984-2001) Collection of ten head & facial make-up appliances from various *Star Trek* films and series. Includes two Klingon headpieces; space mummy face & hair appliances from *Voyager*; Rene Auberjonois "Odo" face from *DS9*; raw unfinished Ferengi head from *DS9*; complete Ferengi head from *DS9*; Kazon appliance from *Voyager*; full alien ambassador head from *Star Trek IV: The Voyage Home*; Borg head with exposed working brain from *Voyager*; and a 5th dimension alien mask from *TNG*. A wonderful collection representing some of the most memorable alien species from *Star Trek*. **$1,000 – $1,500**

612. Quark's bar spice shaker and coin from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Acrylic vial with silver-painted resin top, filled with small rocks that have been dyed yellow. Used as a spice shaker in Quark's bar on Deep Space Nine (also used as a medicine vial in Dr. Bashir's office). Accompanied by a 2 in. x 1 ½ in. triangular green Lucite with a resin center embossed with Quark's image, which is used as a coin from Quark's bar. **$400 – $600**

615. Pair of Starfleet duty uniforms from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Two Starfleet duty uniforms: one consists of just a black & gray outer tunic and gold under tunic; the other a black & gold jumpsuit, with gray under tunic. **$800 – $1,000**

613. Collection of props from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Collection of miscellaneous props used in *Star Trek: Deep Space Nine*. Includes a Tribble used in the episode, "Trials and Tribble-ations," a piece of the destroyed starship from the *DS9* pilot episode, "The Emissary," a prototype tricorder made for *Star Trek: Phase 2*, and much more. **$600 – $800**

614. Michael Dorn Starfleet duty uniform worn as "Worf" from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Original black & maroon Starfleet duty uniform jumpsuit, worn by Michael Dorn as "Worf" in *Star Trek: Deep Space Nine*. Handwritten "Michael Dorn" on inside DS9 costume label. **$1,500 – $2,000**

616. Garrett Wang Starfleet duty uniform worn as "Harry Kim" from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Original black & gold Starfleet duty uniform jumpsuit with gray under tunic, worn by Garrett Wang as ensign "Harry Kim" in *Star Trek: Voyager*. Both garments have internal Voyager costume labels hand-written "Garrett Wang". **$1,500 – $2,000**

617. Pair of Starfleet duty uniforms from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Two original Starfleet duty uniforms from *Star Trek: Voyager*. One is a black & gray uniform jumpsuit with gold under tunic, and has handwritten "Martin Ko" on both garments' inside Voyager costume labels. The other is a black & gray uniform jumpsuit with green under tunic, and has handwritten "James Lozano" on both garments' inside Voyager costume labels. **$800 – $1,000**

618. Stunt twenty-ninth century phaser used in *Star Trek: Voyager*. (Paramount-TV, 1994-2001) Silver-painted molded resin with black rubber barrel, used in the third season episode "Future's End," parts I and II. Measures approx. 8 ½ inches long. **$400 – $600**

619. Working Pendari scanning device used by Dwayne "The Rock" Johnson in the *Star Trek: Voyager* episode "Tsunkatse". (Paramount-TV, 1995-2001) Gold and silver painted resin with a release switch at the center that opens the device and illuminates the center screen. Used by The Champion, played by Dwayne "The Rock" Johnson in the episode, "Tsunkatse". **$600 – $800**

620. Futuristic golf putter used by "The Doctor" from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Machined metal putter with a plastic grip, used by the holographic "Doctor" in *Star Trek: Voyager*. Measures 35 inches in length. **$300 – $500**

621. Collection of props from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Collection of miscellaneous props used in *Star Trek: Voyager*, including a rubber stunt Kazon rifle with shoulder strap and various working tools. Fourteen terrific pieces total. **$1,500 – $2,000**

623. Trio of props including stunt baby "Naomi Wildman", flashlight and presentation box from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Naomi Wildman is the first baby born on the U.S.S. Voyager after it was swept into the Delta Quadrant. The prop baby, altered with makeup to appear half-human, half-Ktarian, was used in the episode, "Once Upon a Time". Accompanied by a flashlight, painted brown, with additional attachments and a functional trigger, and a presentation box, painted silver with a blue and red splash-paint pattern. **$500 – $700**

622. Three wall panels from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) A bridge access panel and two other wall panel set pieces constructed of painted wood, acrylic, resin and decal graphics, used on *Star Trek: Voyager*. **$400 – $600**

624. Richard Jordan Sandman tunic from *Logan's Run*. (MGM, 1976) Original black & gray 2-piece ensemble consisting of an outer vest and inner tunic, with studio distress. Worn by Richard Jordan as "Francis 7" in the chase scene when he catches on fire. Both garments have internal Western Costume labels which are boldly typed *"Richard Jordan"*. **$3,000 – $5,000**

625. Michael York Sandman tunic from *Logan's Run*. (MGM, 1976) Original black & gray 2-piece ensemble consisting of an outer vest and inner tunic. Worn by Michael York as "Logan 5." Both garments have internal Western Costume labels – the inner tunic's label is typed "Michael York," and the label in the vest is handwritten "Michael York". Also includes the original Velcro belt. **$4,000 – $6,000**

626. "Renewal" robe and mask from the Carousel ceremony scene in *Logan's Run*. (MGM, 1976) Long satin crème-colored hooded robe with skull-like mask, worn during the ceremony of Carousel in *Logan's Run*. Easily recognizable from the memorably chilling "renewal" scene. **$2,000 – $3,000**

627. Collection of jewelry worn by the future city residents in *Logan's Run*. (MGM, 1976) Collection of metal bracelets & necklaces worn by the future city residents in *Logan's Run*. Six pieces in all. **$600 – $800**

628. Richard Dreyfus Mayflower jumpsuit from *Close Encounters of the Third Kind*. (Columbia, 1977) Heavy maroon colored cotton-polyester jumpsuit with zipper front closure, zipper leg cuffs and zipper pockets. Internal label stamped *"Universal City Studios"* and handwritten in black ink just beneath, *"R. Dreyfus."* Also includes the matching slippers with thin rubber soles. Worn by Dreyfus as Roy Neary, the line worker who becomes one of the first humans to embark on an interstellar journey with the alien visitors. **$1,500 – $2,500**

629. Sigourney Weaver hero harpoon gun from *Alien*, used by "Ripley" in the climactic final confrontation with the creature. (TCF, 1979) This harpoon gun was used by Ellen Ripley (Sigourney Weaver) in the final confrontation with the Alien Creature. A climactic scene in the movie, Ripley, the only surviving crew-member of the *Nostromo*, uses this harpoon gun to expel the Alien from the escape ship and blast it into space. A pivotal piece from this science-fiction classic, this is the functional "hero" version of the weapon, made of green and black painted resin with working trigger and safety mechanism, giving it the weight and feel of a real weapon. Measures 19 in. long. **$8,000 – $10,000**

630. Sigourney Weaver signature "Ripley" utility jacket and pants from *Aliens*. (TCF, 1986) Grey utility jacket with matching cargo pants worn by Sigourney Weaver in her seminal role as "Ripley" in *Aliens*. Small tear at the side pocket on the left arm, and slight studio distress. This outfit can be seen being worn by Ripley throughout the film. She removes the jacket in the film's climax when she rescues Newt and battles the Alien. **$6,000 – $8,000**

631. Complete H.R. Giger Alien creature suit and display from Ridley Scott's science-fiction masterpiece, *Alien*. (TCF, 1979) Arguably the most important creature suit of modern day science-fiction and horror films is the Alien Creature Suit, designed and created by Swiss Surrealist H.R. Giger. Giger, a famous world-class artist, was chosen by the film's director, Sir Ridley Scott, to sculpt, construct and airbrush the Alien suits, after Scott came across an airbrush painting of Giger's depicting an Alien life-form. Giger's creation was to become one of the most iconic creatures to ever appear on the silver screen. The film, shot nearly 30 years ago, became one of the most influential science-fiction films of all time, side by side with *Blade Runner* (another Ridley Scott classic), Kubrick's *2001* and George Lucas' *Star Wars* saga.

While the work of famous artists often serves as inspiration for the look of a film, rarely are they involved in the actual making of them (one exception being Salvador Dali working with Alfred Hitchcock on *Spellbound*). On *Alien*, not only did H.R. Giger design and create the creature itself, he also created the entire look of the film, which forever changed the landscape of science-fiction, and garnered him an Academy Award for his vision. Combining innovative design elements with the casting of an enormously tall and slender actor, the film is credited for featuring the first creature-suit to deviate so far from the human form that the illusion of an actual creature (as opposed to the obvious "man in a rubber suit") was accomplished to a frightening degree – even more so than the *Creature from the Black Lagoon*".

The Alien Creature Suit is by far Giger's most famous design and sculpture, which to date continues to inspire designers, story-tellers and filmmakers. The suit itself is constructed primarily of latex, reinforced with gauze. It has been mounted on a custom, pose-able mannequin in an "attack" pose and has been strengthened on the inside to assure longevity. The creature is positioned on a custom light-box display stand, which allows the flooring to be illuminated from beneath for a dramatic effect. The head, derived from the original production molds, features the fatal inner "tongue", as well as the transparent dome, covering the eye-less skull underneath. While the suit itself was most likely used in various scenes throughout the film (*Alien* was produced on a very modest budget), it was certainly used in the final confrontation in which Ripley (Sigourney Weaver) shoots the Creature out of her Escape ship with a harpoon gun (also offered in this auction). The harpoon arrow is still attached to the creature's back, identifying the suit as the one used in this very scene, the only scene, in fact, in which the creature is clearly visible.

This amazing costume is one of the most significant pieces of original science-fiction production artifacts to ever be offered at public auction. Considering H.R. Giger's standing in the art world, this museum-quality artifact may be the only creation in history that is equally valuable as the ultimate movie prop, as well as an important, three-dimensional piece of fine art.

$100,000 – $120,000

632. H.R. Giger designed animatronic "Sil" creature mask of Natasha Henstridge fpr *Species II*. (MGM, 1998) This impressive animatronic "Sil" mask is constructed of hand-painted vaccu-form and rubber, featuring cables on the side which control the hinged jaw and pivoting eyes, as used for the final "mating" scene. Mounted on a custom-made base, this piece was originally acquired from Steve Johnson, creator of the visual effects for the film. Surviving three-dimensional pieces of H.R. Giger are extremely rare, and this piece, from the climactic final scenes of the film featuring Natasha Henstridge's morphed character, is especially desirable. **$10,000 – $12,000**

633. *Star Wars* style A one-sheet poster. (TCF, 1977) One-sheet poster from the 1977 first episode of the mega hit and mega million dollar experience that is *Star Wars*, starring Alec Guinness, Carrie Fisher, Harrison Ford and Mark Hamill. Folded. Condition: A, with minor pin hole at the top. **$200 – $300**

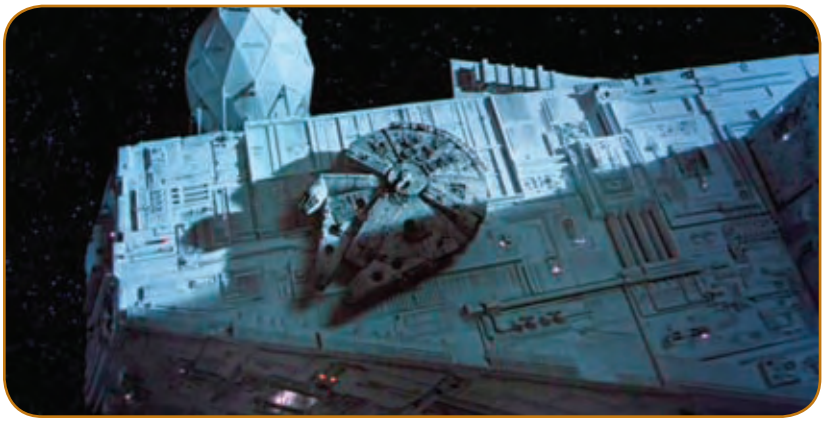
634. Imperial Officer's tunic from *Star Wars*. (TCF, 1977) Used throughout the first three *Star Wars* films, the Imperial Officer's tunics were designed by John Mollo and made by London costumers Bermans and Nathans. The tunics were revised and re-tailored from film to film to fit different actors. This dark black, heavy cotton tunic is double-breasted with a Velcro and hook-and-eye closure, leather collar, with an internal Bermans & Nathans label at the inside back of the collar. **$8,000 – $10,000**

635. Original *Star Wars* Style A one-sheet poster signed by George Lucas. (TCF, 1977) Standard 27 in. x 41 in. one-sheet, considered the most famous of all the *Star Wars* posters. The artwork was accomplished by distinguished graphic artist and illustrator, Tom Jung. Signed on the lower right in black Sharpie pen by George Lucas. Also comes with the original letter of authenticity from the charity auction at which it was initially sold in 1994. Condition: A. **$500 – $700**

636. Naboo communicator from *Star Wars: Episode 1 - The Phantom Menace*. (TCF, 1999) Small rubber communications device painted silver to appear weathered, of the kind used by Amidala's royal guards and carried in a holster on the belt. Measures 4 ½ in. long. **$2,000 – $3,000**

637. At-At special effects miniature made by ILM for *Star Wars: The Empire Strikes Back*. (TCF, 1980) This special effects miniature was made by Lucas Films' Industrial Light and Magic, and was used on the miniature set as one of the background All-Terrain Armored Transports. Several were constructed for this purpose. The piece is constructed of resin, and hand-painted a flat gray. Stands 1 ½ in. tall. Accompanied with a letter of authenticity from the Kurtz/Joiner Archive. **$6,000 – $8,000**

638. Y-Wing special effects miniature made by ILM for *Star Wars: Return of the Jedi.* (TCF, 1983) This miniature was made by Lucas Films' Industrial Light and Magic and was used for the spectacular final space battle at the end of the film. Constructed of hand-painted resin, it was made in the smallest scale to give perspective to the extremely large Star Destroyers, and measures just 1 ¾ in. long. This scene's space battle also holds a record for having the most special-effects traveling mattes on a single frame of footage. An extremely rare and detailed model from the third film in the series, accompanied by a letter of authenticity from the Kurtz/Joiner Archive. **$4,000 – $6,000**



639. Millennium Falcon miniature from *Star Wars: The Empire Strikes Back.* (TCF, 1980) This miniature was made for the key scene where Han Solo and Leia escape from the Imperial Star Destroyer by latching on to the ship's hull, so that they can just "float away" along with the refuse jettisoned by the Star Destroyer prior to making the jump to Hyperspace. This is the actual screen-used miniature as shown attached to the fuselage of the Star Destroyer in the film. The piece is made of resin, which has been hand-painted and slightly weathered for the perspective shot. Measures a scant 2 ½ in. in length. This piece was originally acquired from the late ILM model maker Wesley Seeds, who worked on the production. A great special effects miniature from one of the defining moments of the film! **$20,000 – $30,000**

640. Jedi Master Mace Windu's stunt fighting lightsaber as used by Samuel L. Jackson in the film *Star Wars: Episode II – Attack of the Clones*. (TCF, 2002) Samuel L. Jackson's portrayal of Jedi Master Mace Windu throughout George Lucas' *Star Wars* prequel trilogy elevated the talented actor to the status of icon. After it was first announced that George Lucas would be filming a prequel trilogy to the original *Star Wars* films, Samuel L. Jackson famously landed his Jedi Master role by announcing very publicly and enthusiastically on a talk show how huge a fan of *Star Wars* he was, and how it was his dream to be in the new films. Apparently, Lucas heard about this, and Jackson was offered the opportunity to play the most powerful Jedi in the *Star Wars* universe, second only to Yoda.

Mace Windu's lightsaber from *Attack of the Clones* is one of the most ornate lightsaber designs seen in the *Star Wars* saga. The lightsaber is polished chrome with gold and black embellishments, and intricate patterns adorn various sections of the surface. The Hero props were constructed mostly of aluminum, steel, and brass, which made them quite heavy. The entire body of the lightsaber was chrome plated with anodized gold trim. The black grips were made from very thin, custom-made rubber sheeting. During battle, Mace's lightsaber ignites with a majestic purple glow, making it even more distinctive. At Jackson's request, George Lucas permitted Mace Windu's signature lightsaber be amethyst-bladed, making Windu the only character in any Star Wars film to have a lightsaber that is not red, green, or blue. Samuel L. Jackson wanted to make sure that his character stood out during the crowded battle scene at the climax of *Attack of the Clones.*

The "hero" lightsaber belonging to Samuel L. Jackson's character Jedi Master Mace Windu was molded after it was made as a prop, cast in a polyurethane resin, then painted using sprays and masking techniques, and eventually reproduced a number of times so that Jackson could perform the rigorous stunt choreography with a light weight prop and without fear of breaking the aforementioned "hero" lightsaber handle.

A threaded rod was placed inside the stunt handle so that the lightsaber's famous glowing "blade" (which was a sprayed-painted fluorescent aluminum tube, with the glow digitally added later in post production) could be simply unscrewed and replaced once it was bent or otherwise damaged from "swordplay."

This specific "stunt" prop is unique from most other prequel "stunt" lightsabers that were created, in that it is not one solid piece of resin. Mace Windu "stunt" lightsabers were created both as one-piece solid of resin, and as "hero stunt" props with separately applied grips. The black grips on this "stunt" lightsaber are in fact "hero" rubber grips that were glued into place just as they were on the "hero" version. It is unknown why these "stunt" lightsabers were created in two different ways, but the speculation is that a switch was made to "hero" grips to make the lightsaber more comfortable and easy to wield for Jackson.

While Samuel L. Jackson appeared in all three *Star Wars* prequel films, he only wielded a lightsaber in the last two. Although it appears that Mace Windu carries the same lightsaber in both *Star Wars: Episode II* as well as *Star Wars: Episode III*, in fact the props were created quite differently for each film. Changes were made in size, material and detailing of the "stunt" sabers between the two films. The "blade" construction and rigging were also altered, producing very obvious differences (to the trained eye) between the Mace Windu "stunt" lightsabers used for the two productions. This screen-used Mace Windu "stunt" lightsaber is the only publicly known example to surface from *Star Wars: Episode II – Attack of the Clones*.

This "stunt" Mace Windu Lightsaber was discarded after filming and retained by one of the crew at Fox Studios in Sydney, Australia where *Attack of the Clones* was filmed. The piece is accompanied with two letters of provenance.

$40,000 – $60,000

641. Golden headpiece of the "Staff of Ra" from *Raiders of the Lost Ark*. (Paramount, 1981) This incredible piece, the rare "relic" around which the entire plot revolves, is the headpiece that de-codes the location of the Ark of the Covenant. The piece measures 3 ½ in. diameter, with an opaque red jewel "bird's eye" on each side. The Aramaic characters ringing the edge of the piece are different on each side – one of the details that has kept the Nazis from digging in the proper place! It was also burned into the fleshy hand of "Major Toht" (Ronald Lacey), who is on the trail of the headpiece and ultimately, the Ark. This piece can be screen-identified based on the lower edge of the medallion, the distinctive shape of which is clearly visible on screen. Comes with a letter of provenance from Jane Page whose father, Malcolm Page was Works Manager at Norank Engineering (based at Elstree Studios) during the production of the film. The head piece of the Staff of Ra was cast by the studio and later machined and finished at the Norank facilities.

The most distinctive and recognizable prop from the film, this is the ultimate screen-used piece from *Raiders of the Lost Ark*.

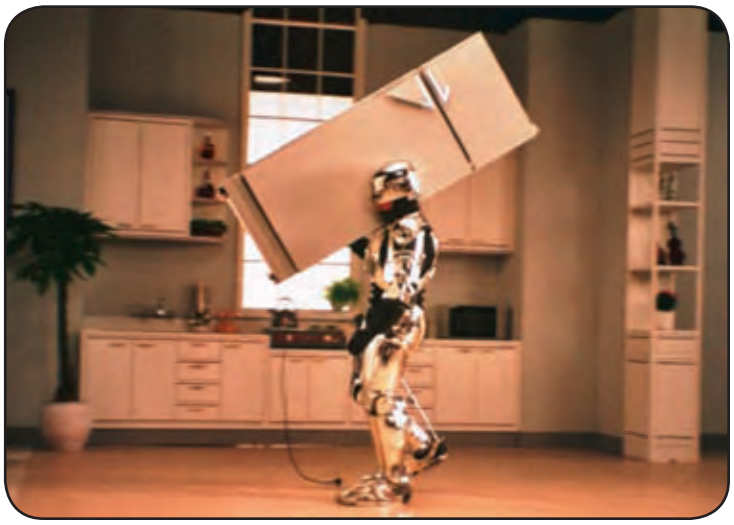
$60,000 – $80,000

642. Harrison Ford hero leather gloves from *Raiders of the Lost Ark*. (Paramount, 1981) Pair of brown leather gloves with intentional studio soiling, worn by Harrison Ford in the lorry sequence when "Indy" is dragged beneath the vehicle. Comes with a letter of provenance from Jane Page whose father, Malcolm Page was Works Manager at Norank Engineering (based at Elstree Studios) during the production of the film. **$2,000 – $3,000**

644. Stunt Thuggee sword from *Indiana Jones and the Temple of Doom*. (Paramount, 1984) This stunt Thuggee sword was used in the scene where Indy whips the sword out of the Thuggee guard's hand at the entrance to the rope bridge. This safety sword was substituted in place of the real sword, as Harrison Ford was actually striking it with his whip, which could potentially have caused the sword to fly back at him! Constructed of silver and brown painted hard rubber, the sword measures 31 in. long. Tip is missing, most likely from heavy production use. **$600 – $800**

643. Original hand-painted snake from the "Well of Souls" snake pit sequence in *Raiders of the Lost Ark*. (Paramount, 1981) This hand-painted rubber/poly snake was used, along with the real serpents, in the temple snake-pit sequence in order to add more depth to the scene. **$200 – $300**

645. Peter Weller police jumpsuit worn as "Murphy" from *Robocop*. (Orion, 1987) Navy-colored "OCP Detroit Police" jumpsuit with front zipper closure and "Murphy" name tag on the right chest, worn by Peter Weller in *Robocop*. Studio distressed exhibiting tears at the knees, left chest and abdomen, as well as a torn-off right sleeve, from the opening scenes when Murphy's right arm is blown off and he is eventually killed, before coming back as "Robocop". Also includes original costumer's tag. **$4,000 – $6,000**



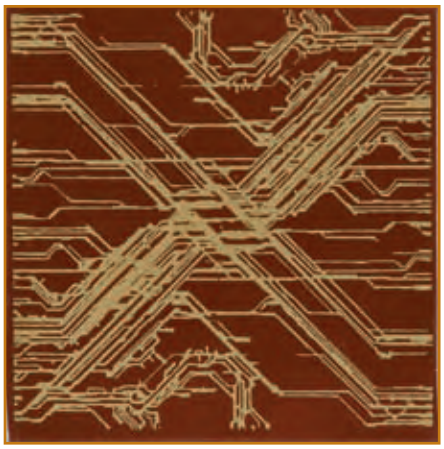
646. Orion Pictures promotional costume from *RoboCop*. (Orion, 1987) This exceptional costume was used primarily in Asia to promote the film. It was featured in various television commercials, and was even worn for the opening ceremony of the Korean baseball championship; RoboCop actually threw (or rather, fired) out the first pitch with a specially made gun! It was for this event that the suit was given a chrome silver finish over the standard grey/silver, so that it could be seen more clearly by the huge crowd. The very impressive costume, derived from the original, includes both the softer "stunt" torso and the detailed torso as used for foreground shots. **$4,500 – $6,500**

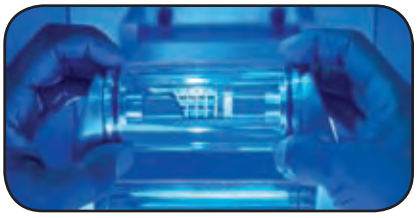
647. Arnold Schwarzenegger hero Rail Gun and backpack from *Eraser*. (Warner Bros., 1996) This fantastic weapon was used by Arnold Schwarzenegger in the blockbuster film co-starring Vanessa Williams and James Caan. Rarely is the entire plot of a film centered around a certain type of weapon – in *Eraser*, the search for the Rail Guns is the central theme of the film. There were four varieties of Rail Gun made: rubber stunts, resin dummies, resin dummies with more detail, and the fully functional versions with the most detail (the ones used by Arnold). Only nine of the fully functional ones were made. This gun – one of the fully-functional versions – is accompanied with a heavy backpack with CO2 cartridges, extensive plumbing and power packs that operate the gun. The gun itself incorporates a real military night vision targeting sight (deactivated), and a carbon fiber shell on the upper end of the barrel. Schwarzenegger used all of the working ones during the production and would continually drop them when each scene was over, due to their heavy weight. (Yes, those long days of filming can be taxing, even for Mr. Universe!). All nine of the guns would then be returned to the prop maker after the day's filming to be touched up prior to the next scene. This weapon was hand-selected from the lot of nine on the last night of production as the best example of them all. After production, the other working ones had the backpacks removed and parts pirated for use in other props (another lower-grade model was made after production, but was not used in the film). This is the only working *Eraser* gun still in existence that is complete with the backpack as used in the film, and is certainly the best example of all of the different versions made. The gun weighs approximately 25 pounds, and the backpack an additional 20 pounds. The gun measures approx. 42 in. in length. An excellent opportunity to own a key prop from one of Schwarzenegger's biggest films! **$8,000 – $10,000**

648. Kristanna Loken "T-X" hero costume from *Terminator 3: Rise of the Machines*. (Warner Bros., 2003) A striking four-piece costume consisting of a custom-made plum-red leather jacket stamped in an alligator-skin texture, with velcro rainforests to the button closure on the lapel designed to keep the jacket fastened for the action/running and other scenes. Together with a pair of custom-made dark red vinyl pants, a burgundy red sleeveless top with dance strap, and a pair of brown leather boots with silver-painted heels. The boots come with a costumer's tag which is handwritten *"TX New Shape Lower Action Heel – Not to use if see heels"*. Also includes a gold stunt necklace with attached costume tag reading *"TX – Looser"*. This attractive, signature costume was made for Loken in her breakout role as the invincible "T-X", or "Terminatrix", opposite Arnold Schwarzenegger in the third film of the trilogy. **$4,000 – $6,000**

649. Arnold Schwarzenegger hero costume from *Terminator 3: Rise of the Machines.* (Warner Bros., 2003) This hero costume includes a Tony Nowak black leather jacket embroidered *"A.S.T3 Original 33"* on the inside lower hem, together with a pair of black leather pants, black t-shirt, and a pair of black leather boots. The costume is mounted on a mannequin and includes a display custom base of burnished steel. An instantly-recognizable costume from Arnold Schwarzenegger's final role as the *"Terminator"*, in the third and final film of the series. **$20,000 – $30,000**

650. Rare complete human skull with jaw from *Terminator 2: Judgment Day*. (Carolco, 1991) Complete human skull, including the jaw, made of ceramic and painted a charcoal color as used in the "future war" sequence of *Terminator 2: Judgment Day*. Surviving prop skulls from this scene *with* the jawbone are extremely rare. **$1,000 – $1,200**





652. Silicon "Terminator" brain chips from *Terminator 2: Judgment Day*. (Carolco, 1991) Pair of Terminator brain chips made for the film. The small chip of etched brass measures ½ in. x 1 ¼ in. The larger one, which measures 3 ¼ in. square was made for use as a close-up of the smaller chip. These pieces were originally acquired from Don Pennington, who made the props for the film. **$400 – $600**

651. "Future War" grenade used by the humans in *Terminator 2: Judgment Day*. (Carolco, 1991) Grey-painted cylindrical "grenade" with rotating handle/activator and a yellow-tinted window in the center of the fuselage. The prop is wired to illuminate from within, but it's not known if it currently functions. This prop was made for use by the human survivors during the opening "future war" scene against the machines. Measures 15 in. tall x 4 in. diameter. Originally acquired from Don Pennington, who made this prop for the film. **$600 – $800**

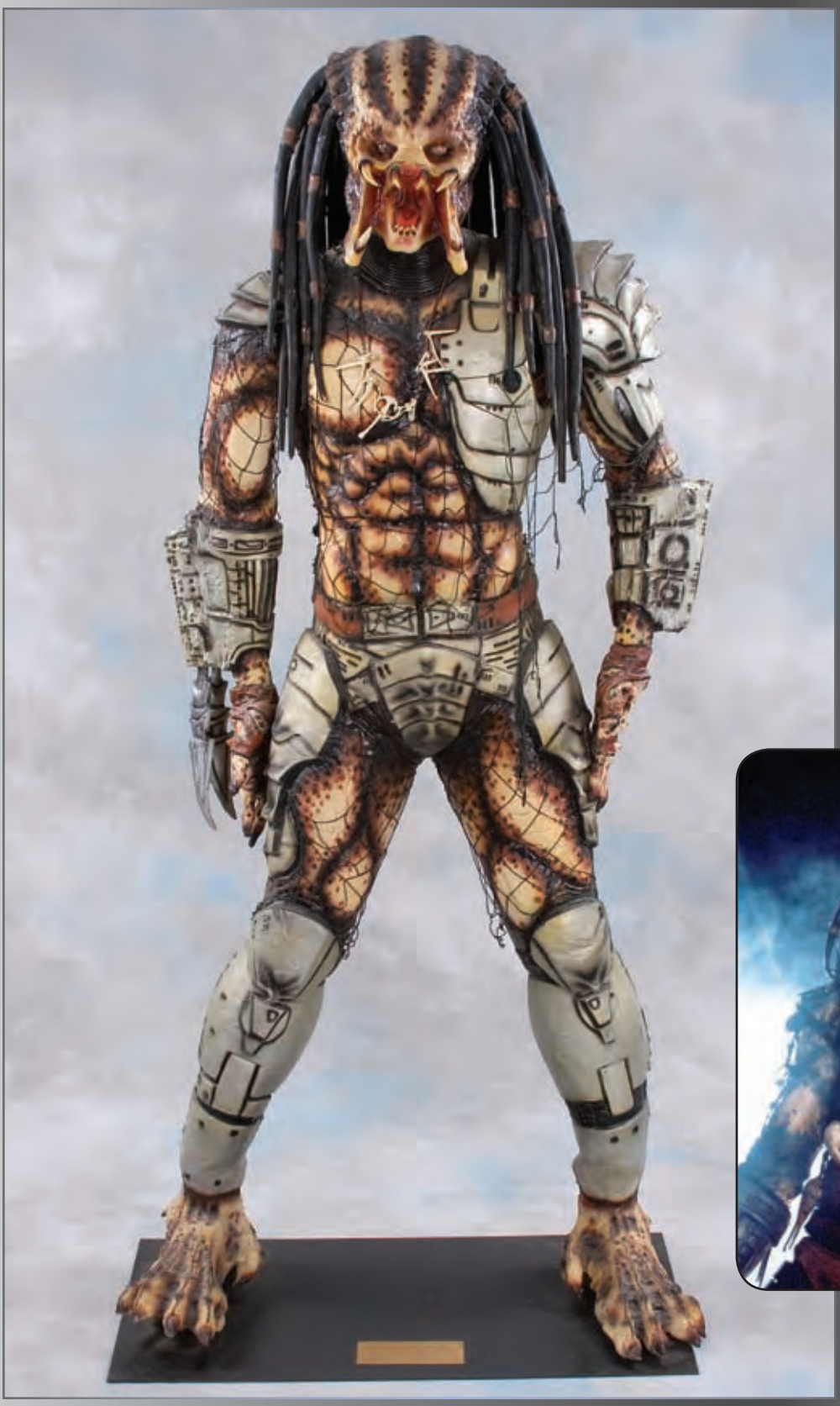
653. Edward Furlong military fatigue jacket worn as John Connor from *Terminator 2: Judgment Day*. (Carolco, 1991) Small tiger-striped camouflage shirt made of light cotton, worn by Edward Furlong as the young John Connor in many of the key sequences, including the thrilling Mall Battle sequence and subsequent motorcycle chase scene. **$600 – $800**

654. Collection of T-1000 prop pieces from *Terminator 2: Judgment Day*. (TriStar, 1991) Includes SFX spear finger/hand (the spear finger has been broken and subsequently repaired); foam police badge and ID tag; aviator sunglasses, silver belt; and a piece of the T-1000's body from a SFX shot. **$1,000 – $1,500**

656. Arnold Schwarzenegger period tunic worn as "Macbeth" in *The Last Action Hero*. (Columbia, 1993) Black crush velvet tunic with white embroidery and satin sleeves, worn by Schwarzenegger as "Macbeth" in the opening daydream sequence from *The Last Action Hero*. Internal Western Costume label typed "Schwarzenegger". **$800 – $1,200**

655. Collection of original production stills from *Terminator 2: Judgment Day*. (TriStar, 1991) Collection of over 190 full-color 4 in. x 6 in. production stills from *Terminator 2: Judgment Day*, including many behind-the scenes photos of the effects shots, as well as photos of director James Cameron on the set. This collection is believed to be unpublished. **$400 – $600**

657. *The Ipcress File* original French 47 x 63 poster. (Universal, 1965) One of the truly great spy films, as well as one of the best to represent London in the Swinging Sixties. Impressive design improves on the rare alternate American one-sheet. On linen. Condition: A-. **$300 – $500**



658. Prototype Predator creature from *Predator*. (TCF, 1987) This impressive full-size alien creature was made by Distortion Unlimited for presentation to Twentieth-Century Fox prior to the film's production. It is made of injection-molded foam, meticulously air-brushed in full color and permanently mounted on a skeleton/mannequin with a steel base. An engraved brass plaque on the base reads *"Predator – Twentieth Century Fox, 1987"*. Stands fully 7 ft. tall. **$8,000 – $10,000**

659. *Casino Royale* original French 47 x 63 poster. (Columbia, 1967) On linen. Condition: A. **$300 – $500**

660. Contact sheet of studio photographs featuring Ursula Andress and Sean Connery on the set of *Dr. No*. (UA, 1962) An 8 in. x 10 in. sheet of twelve photographs taken on the set of *Dr. No* with a large format camera. Most of these images are believed to be unpublished. **$800 – $1,000**

661. Contact sheet of studio publicity photographs featuring Ursula Andress as "Honey Ryder" from *Dr. No*. (UA, 1962) An 8 in. x 10 in. sheet of eleven publicity photographs of Ursula Andress in her bikini as "Honey Ryder" in *Dr. No*, taken with a large format camera. Most of these fantastic images of Andress are believed to be unpublished. **$800 – $1,000**

662. Ursula Andress signature white utility/bikini belt from *Dr. No*. (UA, 1962) Ursula Andress' signature white utility/bikini belt from the film was discovered in 1993 resting in the prop storage loft at Pinewood Studios, where the Bond films were made. At the same time, twenty other early Bond items were found, including the Dragon Tank practical flamethrowers, the Oxygen mouthpiece from *Thunderball* and other diving equipment from *Thunderball* – all of which were recognized as original items from the classic James Bond films. The crewman employed to clear out the prop storage loft, who himself was a fan of the Bond films, asked if he could keep these items, and permission was granted. The rest of the loft was cleared by pushing the contents out of one end and dropping them three stories to the ground, destroying most of it! Happily, this important piece of James Bond history was rescued before the demise of its companion props and costume pieces, ensuring that it will be retained for future generations of fans. The belt is accompanied with six signed photographs of Andress wearing the belt on the set. **$15,000 – $20,000**

663. The final finished published artwork for the *Diamonds Are Forever* Italian one-sheet poster. (UA, 1971) A classic image of Sean Connery as Bond from one of his last appearances as 007, executed in oil/gouache on a 13 ½ in. x 19 ½ in. sheet of artist's illustration board. This artwork differs ever-so-slightly from the Robert McGinnis-designed U.S. poster and the British Quad; in this painting for the Italian poster, Bond's body is stretched and his legs are crossed, the pistol in his hand has a longer barrel, and the two bikini-vixens are sitting slightly lower. In addition, the rockets depicted at the lower left corner of the painting are not present on the McGinnis version. This Italian poster art is clearly based on McGinnis' original design. Don Smolen who was responsible for the *Diamonds are Forever* campaign, was unhappy with Bond's body. Smolen told noted artist Tom Jung at the time that he *"had to have the art re-done to stretch Bond's body."*

Rarely is original finished published poster artwork available to collectors, and this dramatic painting is certainly one of the most exciting images of Sean Connery – the quintessential James Bond – ever created for any of the Bond films' advertising artwork. **$20,000 – $30,000**

664. Archive of 106 rare behind-the-scenes photos and 60 snapshots of Roger Moore and the Bond women from his James Bond films. This lot features a huge collection of rare James Bond still from author Steven Jay Rubin, author of *The Complete James Bond Movie Encyclopedia* and *The James Bond Films: A Behind-The-Scenes History*. Consisting of 106 black and white 8 in. x 10 in photographs and 60 snapshots, these rare images emphasize the work of Roger Moore, who revived the James Bond Series in the mid-1970s and kept it going strongly for nearly fifteen years. Included films are *Live and Let Die*, *The Man With the Golden Gun*, *The Spy Who Loved Me*, *Moonraker*, *For Your Eyes Only*, *Octopussy* and *A View to a Kill*. The collection also includes unusual shots from Rubin's own collection, as well as coverage of The James Bond Weekend celebration in 1981 which featured a strong group of 007 guests.

Some of the highlight photographs include: a very rare image of actor Roger Moore standing atop the severed double-decker bus during behind-the-scenes action on *Live and Let Die*; Roger Moore posing next to the "pimpmobile" 347 Nelson David George - in *Live and Let Die* in New York City; a rare stage shot of Roger Moore from *Moonraker* battling Richard "Jaws" Kiel while actress Lois Chiles looks on (the screen behind them will eventually feature the skyline of Rio); a rare photo shot by Moore's wife, Luisa, of director Guy Hamilton giving actor Roger Moore kung fu lessons during the filming of *The Man with the Golden Gun*; and a behind-the-scenes shot of Roger Moore, production designer Ken Adam and Moore's wife Luisa on the set of *The Spy Who Loved Me*.

These photographs were collected by the author from many different sources over a 20-year period while writing his definitive books on James Bond, the most daring and romantic international spy of all time! As Rubin's books were published without the studio's stamp of approval, the author was forced to assemble the photographs from the personal archives of the cast and crewmembers he interviewed for his books. The collection includes some of the most interesting and rare images to have survived from their respective productions. Many of these are unpublished, never-before seen outside the small brotherhood of artisans who worked on the films.

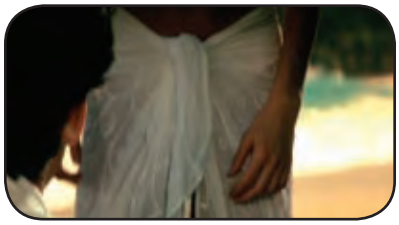
Too much to list. Interested bidders are strongly encouraged to view this important collection in-person. A full list describing each photograph is available upon request. **$2,000 – $3,000**

665. Curd Jürgens soldier beret worn as "Carl Stromberg" from *The Spy Who Loved Me*. (UA, 1977) Red cotton beret with black band and plastic Stromberg fish logo patch, worn by Curd Jürgens as "Carl Stromberg" in *The Spy Who Loved Me*. Size 7 1/8, as marked inside the hat. **$500 – $700**

666. Drax henchmen jumpsuit from *Moonraker*. (UA, 1979) Rare original yellow cotton jumpsuit with front zipper closure, built-in belt that fastens with poppers, epaulets, and white-colored piping at the pockets (which has cracked in places). Worn by one of Hugo Drax's henchmen from *Moonraker*, as seen onboard a speedboat as they try to catch Bond (played by Roger Moore) in the river chase scene.
$1,500 – $1,800

667. Prop M16 rifle used by a Drax henchman from *Moonraker*. (UA, 1979) Metal and plastic M16 prop rifle used by a henchman from *Moonraker*, as seen in Hugo Drax's (Michael Lonsdale) headquarters inside a hidden ancient temple. Measures approx. 38 inches in length. **$600 – $800**

668. Octopussy's handgun from the James Bond film *Octopussy*. (UA, 1983) .22 caliber BSA Scorpion air pistol, measuring 16 in. long, with black plastic frame and blued steel barrel, used by Octopussy (Maud Adams) and her girls in the film. **$1,000 – $1,500**



669. Izabella Scorupco sarong from *GoldenEye*. (MGM/UA, 1995) White sarong with white embroidered motif, worn by the beautiful Izabella Scorupco as "Natalya". Comes with a certificate of authenticity from costume designer Nigel Eggerton. **$400 – $600**

670. General Ourumov rubber stunt pistol from *GoldenEye*. (MGM, 1995) Black with brown grip rubber stunt Makarov pistol used by Gottfried John as "General Ourumov" from *GoldenEye*. Measures 6 inches in length. **$600 – $800**

671. Russian guard AK47 stunt rifle from *GoldenEye*. (MGM, 1995) Rubber stunt AK47 assault rifle used by a Russian soldier in *GoldenEye*. The gun is made from rubber with hand-painted grips giving a realistic "wood" effect. There is slight damage to the paintwork from use on the set. This gun would have been used during action scenes where it was too dangerous to employ real weapons. It can be clearly seen during the opening sequence where Bond (Pierce Brosnan) attempts to blow up a weapons factory and is confronted by the Russian guards. Measures approx. 37 in. in length. **$300 – $500**

672. Two stunt P99 pistols used by Pierce Brosnan as "James Bond" from *The World is Not Enough*. (MGM, 1999) Two rubber stunt P99 pistols used by Pierce Brosnan as "James Bond" from *The World is Not Enough*. One is a "hero stunt", which has finished details for close-up screenshots, including the original serial number still visible on the side of the barrel. The other is a "rough stunt" that was for holstered shots only. **$5,000 – $7,000**

673. P90 submachine gun from *The World is Not Enough*. (MGM, 1999) Unusually shaped black plastic P90 submachine gun used by a henchman from *The World is Not Enough*. A similar gun was also used by Robert Carlyle and Pierce Brosnan. Measures approx. 20 inches long. **$300 – $500**

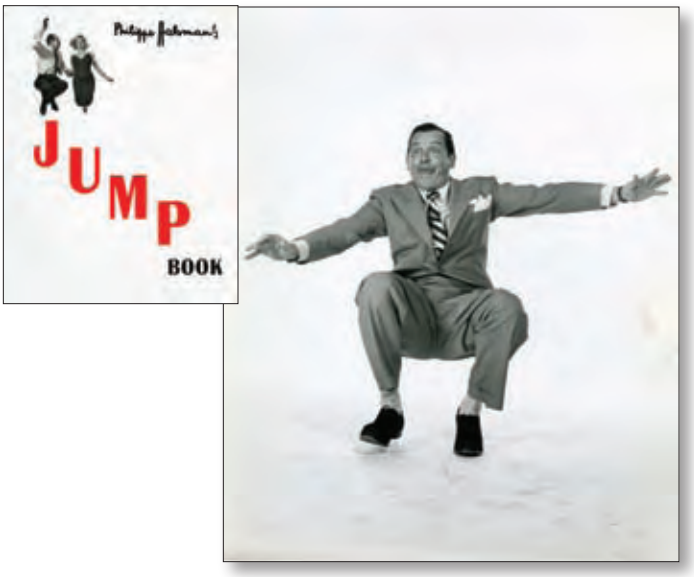
674. Ice palace guard stunt machine gun from *Die Another Day*. (MGM, 2002) Black rubber stunt machine gun used by the ice palace guards from *Die Another Day*. This weapon is made to be reasonably flexible so as not to injure stuntmen during action scenes. Based on an HK G36, the only color on it is at the safety switch. The gun can be seen in the background as Miranda Frost (Rosamund Pike) reveals her true colors. Measures approx. 34 inches in length. **$300 – $500**

675. Stunt North Korean AK47 from *Die Another Day*. (MGM, 2002) Rubber stunt AK47 assault rifle with a fixed folding stock design used by a North Korean soldier from *Die Another Day*. The gun is made from rubber with fantastic wood effect for the grips. It also has a leather shoulder strap. The gun can be seen during the opening sequence when Bond (Pierce Brosnan) tries to infiltrate an arms deal with the evil Colonel Moon (Will Yun Lee). Measures approx. 35 inches in length. **$300 – $500**

676. Stunt assault rifle used in the opening surfing scene from *Die Another Day*. (MGM, 2002) Black rubber stunt machine gun, based on the AKSU assault rifle, with folded butt-stock from *Die Another Day*. Used in the opening scene at the beginning of the film where James Bond (Pierce Brosnan) and the other agents surf up onto the beach of North Korea. Measures approx. 20 inches in length. **$300 – $500**

677. Stunt hovercraft crew gun from *Die Another Day*. (MGM, 2002) Black rubber stunt gun used by the hovercraft crew in *Die Another Day*. The gun is made from a hard rubber and the design is based on an AKSU assault rifle with some minor body changes. The gun can be seen during the beginning of the North Korean sequence where Colonel Moon (Will Yun Lee) uses the hovercraft to navigate his way through the deadly mine-filled demilitarized zone. Measures approx. 29 inches in length. **$300 – $500**

678. Two sets of casino chips from *Casino Royale*. (MGM, 2006) Two sets of casino chips used in the most recent James Bond film, *Casino Royale*. These betting chips can be seen during one of the many scenes in Montenegro at the Le Casino Royale where Bond (Daniel Craig) pits his money and his wits against Le Chiffre (Mads Mikkelsen) in a high-stakes poker tournament. Each set comprises of $25, $100, $500, $5000 and $100,000 chips. Ten chips in all. **$300 – $500**



679. Philippe Halsman vintage original photograph of Milton Berle for the famous *Jump* book. Vintage original 11 in. x 14 in. silver gelatin photograph, hand-printed by Halsman from the original negative, featuring Milton Berle in a "jump" pose, as taken for the famous series of "jumpology" photographs published in Halsman's 1959 book *Philippe Halsman's Jump Book*. Although this image is similar to the one that appeared in *Jump*, it different from the one that was published. Original Halsman photographs are very scarce, as many re-strikes were made and distributed over the years. This photograph is accompanied by a copy of the book. **$200 – $300**

680. Philippe Halsman vintage original photograph of Gloria Swanson, 1950. Vintage original silver gelatin 11 in. x 14 in. black and white portrait, hand-printed by Halsman from the original negative, featuring Swanson in an outdoor setting with veiled hat. Stamped on the verso with Halsman's ink stamp and handwritten *"Gloria Swanson – 1950"* just beneath. Very slightly trimmed along the edge of the top margin. **$200 – $300**

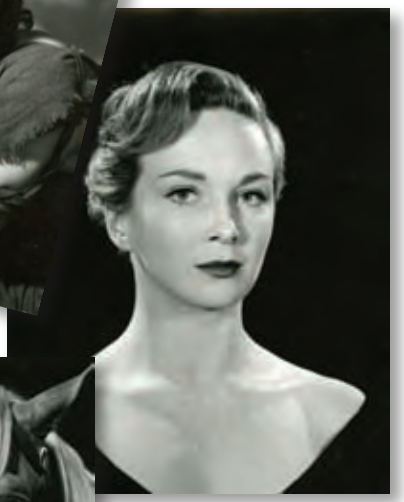
681. Philippe Halsman vintage original photograph of Talullah Bankhead, 1952. Vintage original silver gelatin 11 in. x 14 in. black and white photograph, hand-printed by Halsman from the original negative, featuring Bankhead posing with a cigarette and glancing over her left shoulder. Stamped on the verso with Halsman's ink stamp and handwritten *"Talullah Bankhead - 1952"*. **$200 – $300**

682. Philippe Halsman vintage original nude photograph of Carroll Baker. Vintage original silver gelatin 11 in. x 14 in. black and white photograph (trimmed along the right edge to 8 ½ in.), hand-printed by Halsman from the original negative, featuring a nude Carroll Baker posing against a draped window. Stamped on the verso with Halsman's ink stamp and handwritten *"Carroll Baker"* in pencil just beneath. **$200 – $300**

683. Philippe Halsman vintage original photograph of Ray Bolger. Vintage original silver gelatin 11 in. x 14 in. black and white photograph, hand-printed by Halsman from the original negative, featuring Ray Bolger on-stage with a straw hat and launching himself into a comedic stride. Stamped on the verso with Halsman's ink stamp and handwritten *"Ray Bolger"* in pencil just beneath. **$200 – $300**

684. Philippe Halsman vintage original photograph of Audrey Hepburn and Mel Ferrer from the stage production of *Ondine*. Vintage original silver gelatin 11 in. x 14 in. black and white photograph, hand-printed by Halsman from the original negative, featuring Audrey Hepburn and Mel Ferrer on stage for the production of *Ondine*. Stamped on the verso with Halsman's ink stamp and handwritten *"Ondine – Audrey Hepburn – Mel Ferrer – 1954"* in pencil just beneath. **$200 – $300**

685. Philippe Halsman vintage original photograph of Elke Sommer and Peter Sellers. Vintage original silver gelatin 11 in. x 14 in. black and white photograph, hand-printed by Halsman from the original negative, of Elke Sommer and Peter Sellers posing nude in a forest with a guitar strategically placed in front of their midriffs. Stamped on the verso with Halsman's ink stamp and handwritten *"Elke Sommer & Peter Sellers – 1964"* in pencil just beneath. Slightly trimmed along the right edge. **$200 – $300**



686. Collection of four Philippe Halsman vintage original photographs of Talullah Bankhead (1952), Judith Anderson, Denise Darcel (1951) and Joan Greenwood (1951). A fantastic collection of vintage original silver gelatin 11 in. x 14 in. black and white photographs, hand-printed by Halsman from the original negatives, each with Halsman's ink stamp on the verso and handwritten with the subject's name in pencil just beneath. **$300 – $500**

687. Collection of four Philippe Halsman vintage original photographs of can-can girls and a ballet production. Collection of four vintage original silver gelatin 11 in. x 14 in. black and white photographs, hand-printed by Halsman from the original negatives, each with Halsman's ink stamp on the verso and handwritten with the subject name in pencil just beneath. The photographs of the can-can girls are each identified *"Life – Night Clubs, 1952"*, suggesting they were shot for publication in *Life* magazine; the stage production, *"City Centre Ballet – 1951"*. **$300 – $500**

688. Collection five of Philippe Halsman vintage original photographs of Donald O'Connor (1952), William F. Buckley, Jr., Fernandel, and Danny Kaye (2). Collection of four vintage original silver gelatin 11 in. x 14 in. black and white photographs, hand-printed by Halsman from the original negatives, each with Halsman's ink stamp on the verso and handwritten with the subject name in pencil just beneath. The portrait of Fernandel is trimmed to 9 in. x 12 in. **$300 – $500**

689. Collection of seven Philippe Halsman vintage original photographs of Prince Rainier, Princess Grace, Caroline and Albert (1959), Susanna Foster (1944), Tammy Grimes (1961), Anna Maria Alberghetti (1961) (2), Hazel Scott (1953) and Duke Ellington (1967). A very nice collection of vintage original silver gelatin 11 in. x 14 in. black and white photographs, hand-printed by Halsman from the original negatives, each with Halsman's ink stamp on the verso and handwritten with the subject's name in pencil just beneath. **$300 – $500**

690. Collection of four Philippe Halsman vintage original photographs of Janet Leigh, Connie Russell (1954), Anita Gillette (1961) and Rosario. Collection of four vintage original silver gelatin 11 in. x 14 in. black and white photographs, hand-printed by Halsman from the original negatives, each with Halsman's ink stamp on the verso and handwritten with the subject's name in pencil just beneath. The photograph of Rosario exhibits some warping to the paper at the top margin; else fine. **$300 – $500**

691. Collection of Martha Raye personal scripts. Seven Martha Raye scripts, for various stage, television and film productions including *It Could Happen in Brooklyn* (stage), *Anything Goes* (stage), *Love Me or Leave Me* (MGM, 1955), *Time Out of Mind* (stage), *The Milton Berle Show* (TV) from Nov. 2, 1954, and two original scripts from *The Martha Raye Show* (TV) dating from 1954. From the estate of Martha Raye. **$300 – $500**

692. Martha Raye's personal address books, featuring the addresses and phone numbers of scores Hollywood celebrities. Three vintage bound address books, dating most likely from the 1950s, with the phone numbers and/or addresses of many Hollywood celebrities, including Judy Garland, Eddie Fisher, Syd Krofft, Joan Crawford, Clara Bow, Peter Lawford, Dean Martin, Audrey Meadow, Cesar Romero, George Raft – and many, many others. Literally a "who's who" of Hollywood celebrities from this time period! Interested bidders are strongly encouraged to view this lot in person. From the estate of Martha Raye. **$200 – $300**

693. Martha Raye's USO fatigues and leather appointment/scheduling book from her Viet Nam tour with the USO. These camouflage fatigues consist of a jacket and matching pants, from Raye's 1972 USO tour during the Viet Nam War. The utility jacket features her black subdued lieutenant colonel ranking insignia on the collar, as well as an Airborne patch on the left shoulder and her subdued "RAYE" name patch over the right chest pocket. Together with her leather appointment book from the same tour, with color insignia and lettering on the cover and her itinerary on loose leaves within. This book was given to her (as evident from the painted letters on the verso), *"From the Green Berets of B-51 Dong Ba Thin"*. Measures 7 in. x 9 in., with zipper closure. A great collection of mementos from Raye's popular USO tour. From Martha Raye's estate. **$800 – $1,200**

694. Martha Raye's stage shoes from *Hello Dolly*, along with a collection of original production stills and her original book of sheet music from the play. This lot includes a pair of red suede lace-up pumps, together with a book of original 8 in. x 10 in. black and white stills featuring Raye in character, as well as her original songbook from the production. Martha Raye took over the lead role after Carol Channing left the production in 1967. From the estate of Martha Raye. **$300 – $500**

695. Collection of service awards presented to Martha Raye. Includes a crystal USO Distinguished Service Award, a Vietnam Veterans of America award, and a plaque presented to her by the California State Senate. Also includes a Department of Defense "Distinguished Public Service" medal (two), housed in the original presentation case; and a public service medal given to her by the California state legislature. From the estate of Martha Raye. **$500 – $700**

696. Screen Actors Guild lifetime achievement award presented to Martha Raye in 1973. An impressive statuette with surmounted bronze "comedy" mask on the front and "tragedy" mask behind. Engraved front-facing plaque reads *"Martha Raye – For Outstanding Achievement in Fostering the Finest Ideals of the Acting Profession. Screen Actors Guild – Annual Award – 1973"*. This substantial piece measures 15 in. tall and weighs nearly 15 lbs. From the estate of Martha Raye. **$3,000 – $4,000**

698. Rare original 1959 "Hot 5" Bo Diddley concert poster. Boxing-style concert posters are some of the most sought-after posters in Rock 'n Roll collectibles, and this 1959 Bo Diddley 22 in. x 28 in. cardboard poster is no exception. Printed by the famous Globe Posters of Baltimore, Maryland, this poster exhibits vibrant graphics. Until recently, only one known copy had ever surfaced of this particular poster, which was sold for thousands of dollars many years ago. This boxing-style poster, which was intended to be stapled to telephone poles for advertising is in excellent shape, and has never seen the light of day until now. **$1,000 – $1,500**

697. Screen Director's Guild award dinner statuette presented to Carey Wilson. Antiqued bronze statuette of a director's chair with Carey Wilson's name inscribed on the chair back, and "Screen Director's Guild of America Awards Dinner" on the verso. Measures 3 in. tall. Screen writer/producer Carey Wilson wrote numerous stories and scripts for MGM during the 1940s. He is probably best known as the executive producer of the Andy Hardy and Dr. Kildare series, and is associated with such important films as *Ben-Hur: A Tale of Christ* (1925), *Mutiny on the Bounty* (1935), *The Postman Always Rings Twice* (1946) and *Green Dolphin Street* (1947). He was one of the original 36 founders of the Academy of Motion Picture Arts and Sciences. **$300 – $400**

The Birth of Rock 'n Roll

699. Original Chuck Berry concert poster from 1955. This great concert poster printed by Globe Posters advertises a historic concert from Chattanooga, Tennessee in 1955. It's the earliest known Chuck Berry concert poster, when he was part of the Chuck Berry Trio, and features his new hit song "Maybellene" which he wrote earlier that year, and which is commonly referred to as the first Rock 'n Roll song. *Business Week*, in their April 24, 2006 issue, wrote this up as the first poster to ever use the term *"Rock 'n Roll"*, and valued it at $35,000. This is one of the most historic concert posters available, and is in near mint, un-restored condition. A museum-quality, historically significant artifact dating from the birth of rock 'n roll. **$20,000 – $25,000**

700. Rare original Buddy Holly / Alan Freed *Big Beat* two-sheet poster. In 1958 Alan Freed, considered by many the man who coined the phrase "rock 'n roll", embarked on a concert tour featuring some of music's hottest acts of the time, including Buddy Holly, Jerry Lee Lewis and Chuck Berry. This two-sheet poster was used to promote the upcoming shows. To this day, this is the only second time that the Alan Freed *Big Beat* two-sheet has ever come to market. Previous to this, two versions of the same poster – in window card format – sold for $40,000 and $50,000, respectively. Finding any original concert posters on Buddy Holly is an almost impossible feat, as very few have survived over the years. Less than a year after the *Big Beat* tour Holly, along with two other Rock 'n Roll legends, Richie Valens and the Big Bopper, would die in the infamous 1959 plane crash after the Clear Lake, Iowa performance.

A rare and historic piece of Rock 'n Roll memorabilia, graphically appealing and nearly impossible to find. This may be the only opportunity collectors may ever have to acquire such an important piece of Rock 'n Roll Americana. **$12,000 – $15,000**

701. "Album of the Year" Grammy Award presented to Stevie Wonder for his 1973 album *Innervisions*. This is the original Grammy Award presented to Stevie Wonder for producing his 1973 album, *Innervisions*.

By the time Stevie Wonder received his first Grammy, he had already amassed twenty-five hit singles, including eight #1's on the Pop and R&B charts. 1973 was, indeed, a banner year for Wonder as he racked up a pair of #1 singles from his *Talking Book* album, including "Superstition" and "You Are the Sunshine of My Life". The release of his album "Innervisions" brought more accolades, including the Grammy Award offered here. The album, arguably the crowing achievement of his career up to this point, addressed issues ranging from social unrest, drugs, spirituality, political ethics, the perils of urban life and what appeared to be the failure of the 1960s "Great Society" dream. Wonder succeeded in wrapping these serious themes in a collection of songs a melodic as any he had written before. "Higher Ground", "Living for the City" and "Too High" are just a few of the standouts on this landmark collection. The laurels heaped upon Wonder for his musical achievement in 1973 must have been personally therapeutic as well, for it was also that year that he lay in a coma for four days after suffering severe head injuries in an auto accident.

The gold-plated gramophone statuette is surmounted on a wooden base, with engraved plaque reading *"National Academy of Recording Arts & Sciences – Stevie Wonder – Producer, Album of the Year – 1973 'Innervisions' "*. In exceptional condition, it stands 7 in. tall. This Grammy Award was previously sold on June 24, 2006, as lot #949 by It's Only Rock 'n Roll Auctions.

An important piece honoring one of Stevie Wonder's greatest achievements, this original Grammy Award is worthy of inclusion in the finest collections of music history – a piece that even the *Rock 'n Roll Hall of Fame* would consider a cornerstone of its collection.

$20,000 – $30,000

702. Collection of vintage Sammy Davis Jr. photographs, and a pair of Sammy's shoes. Sammy Davis Jr. was one of the greatest all-around performers America ever produced; in fact, "Mr. Entertainment" was his nickname. This collection of original photographs shows what he was about. Fifty-one black and white photos in various formats – from approx. 6 in. x 8 in. to 11 in. x 14 in. – show Sammy at work, at play, and at leisure. Other celebrities shown with SD include Frank Sinatra, Dean Martin, Johnny Carson, Boxer Floyd Patterson, Sarah Vaughn, Vice-President Hubert Humphrey, Richard Burton & Liz Taylor and many more. There's even a photo identified on the reverse which states *"Photo by Sammy Davis Jr."* Also included in this grouping is a brand new pair of handmade Italian slip-on shoes. All pieces are originally from the estate collection of Sammy Davis Jr. **$300 – $500**

703. Collection of vintage Sammy Davis Jr. photographs by Burt Glinn. Five large format (10 in. x 13 ½ in.) photographs showing Sammy Davis Jr. and fellow Rat Packer Joey Bishop in more subdued surroundings. Sammy and Joey are seen at play and at rest with a small bevy of unidentified beauties, as photographed by famed Magnum photographer Burt Glinn. There's a photo of Sammy and his father embracing in true affection on a couch, too. A most interesting collection from the estate of Mr. Davis. **$400 – $600**

704. Collection of vintage original playbills for *The Hollywood Palace*, dating from the 1960s. (ABC-TV, 1964-70) One of television's most popular variety programs of the middle and late 1960s was *The Hollywood Palace.* This weekly musical and comedy TV show presented many of the most popular singers, dancers, comedians and vaudevillians to millions of people for several years. This collection contains 30 original "playbills" (approx. 7 in. x 20 in., each on yellow and white stock) featuring such stars as Bing Crosby, Lena Horne, George Carlin, Alice Faye, The Lovin' Spoonful, Herman's Hermits and just about every popular performer of the era. **$200 – $300**

705. Bob Dylan "D" harmonica from his 1991 world tour. Hohner harmonica owned and used on stage by Bob Dylan during his world tour of 1991. This harmonica, marked "D", is part of a set of seven (A – G) that was originally sold at a Christie's auction in April 1999. And more recently a similar Bob Dylan harmonica sold at the Dick Clark auction for $11,000. Comes with a copy of a letter of authenticity by Cesar Diaz of Diaz Amplifiers. **$2,000 – $3,000**

706. Eric Burdon and War test pressings for "Black Man's Burdon" (1970). Eric Burdon and War produced a major two record set titled *Black Man's Burdon* in 1970. This lot contains original LP and 45 rpm test pressings for the-then work in progress. Six LPs and twenty-three 45 rpm records, each with white "Test Pressing" labels with ink notations. As new and never played. **$300 – $500**

707. *Performance* starring Mick Jagger one-sheet poster. (Warner Bros., 1970) Rolling Stones' Mick Jagger in director Nicholas Roeg's supremely decadent film. This poster features one of the greatest bylines in film advertising, *"VICE. AND VERSA"*! Folded, unused. Condition: A. **$300 – $500**

708. Elton John gold lamé performance costume made for his *Goodbye Yellow Brick Road Tour* (1974). This spectacular gold lamé full body unitard was made by Nudie's Rodeo Tailor for Elton John's *Yellow Brick Road* tour in 1974. An internal label sewn into the front seam is typed *"Elton John – 5-22-73"*, in addition to the classic Nudie's label in the collar. A wonderful, flamboyant gold performance costume made for one of Elton John's most memorable musical world tours. **$2,000 – $3,000**

709. R&B singer Barry White two-piece performance tuxedo. Two-tone bright green velvet tuxedo worn in a music video and on stage. Custom made by Cotorono with inside label embroidered *"Custom Styled for Barry White"*. **$600 – $800**

710. Britney Spears bustier from Fredericks of Hollywood from Charity auction signed by Britney and Kevin Federline. Pink satin corset with ruffles and adorned with the words "LOVE" and "SEX" encrusted in faux diamonds. Designed for Fredericks of Hollywood by Britney Spears and Kevin Federline, who called their creation, "A Man's Dream". Housed in a custom frame along with the original design sketch, which is signed by both Britney Spears and Kevin Federline. Originally acquired from a charity auction. **$1,500 – $2,000**

711. Madonna bustier worn on her only appearance with Johnny Carson on *The Tonight Show*. Black satin and fishnet bustier worn by Madonna on her only appearance on *The Tonight Show Starring Johnny Carson*. Housed in a custom Plexiglas display case along with two photos of Madonna wearing the bustier. **$4,000 – $6,000**

712. Liberace white ermine, leather and crystal coat for a Command Performance for Queen Elizabeth, c. 1975. A stunning, full-length "striped" white ermine and white leather coat, heavily adorned with crystals and worn by the artist on-stage for a Command Performance in London c. 1975. Liberace can also be seen emerging from his 1962 mirrored Rolls Royce at the Las Vegas Hilton in February, 1975 while wearing this coat. A signature Liberace performance garment, instantly recognizable as part of his flamboyant persona and stage presence. Incredibly, the coat weighs nearly 30 lbs! From the Debbie Reynolds collection.

$10,000 – $15,000

713. Original boxed set of the MGM/David Weisz 1970 studio catalogs. May, 1970 saw one of the greatest of the Hollywood motion picture studios –Metro-Goldwyn-Mayer – go under the auction hammer. This auction of MGM's props, costumes, designs, antiques, automobiles and all that was the magic of Leo the Lion, has become the stuff of legend filled with the stuff that dreams are made of. What better way to study this legendary studio auction than to own an original, as new, complete set of auction catalogs as presented by auctioneer David Weisz. Five catalogs in various colors to depict the separate auction themes, with three original mailers and the original shipping box. *Rare in this condition and with the original shipping box!* **$300 – $500**

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$10,000 to $20,000	by $1,000
$20,000 to $50,000	by $2,500
$50,000 to $100,000	by $5,000
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